



ONTARIO
DEPARTMENT OF EDUCATION

HIGH SCHOOL MANUALS

REGISTRAR'S VAULT
OFFICIAL DOCUMENT

NUMBER 8

SECTION G SHELF 1

MUST BE RETURNED TO
ROOM N — 224

ENGLISH COMPOSITION

PRINTED BY ORDER OF
THE LEGISLATIVE ASSEMBLY OF ONTARIO

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TORONTO:

Printed and Published by L. K. CAMERON, Printer to the King's Most Excellent Majesty
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NOTE

This Manual is the property of the Board of School Trustees and is intended for the use of the teacher only, and not of the pupils.

(Name of Board of Trustees)

If a copy is desired by the teacher, it can be obtained at the Department of Education, Toronto, for fifteen cents.

Manual of Suggestions on the Teaching of English Composition in the High School

INTRODUCTION

I. PURPOSE OF TEACHING ENGLISH COMPOSITION

The purpose of the teaching of English is to train the pupil to express his thoughts and feelings in the most effective manner possible, and to understand and appreciate the thoughts and feelings of others. There are, accordingly, two sides to the study of English—on the one hand, expression, and on the other, interpretation and appreciation. On the side of expression we have the study of Grammar, which deals with the forms of words and their relations in the sentence; and Composition (oral and written), which deals with the art of expressing thought in language. On the side of interpretation and appreciation we have the study of Literature, which aims at interpreting the thoughts and the feelings of others; and Oral Reading, which gives expression to our interpretation of these thoughts and feelings.

The aim, then, of the teaching of English Composition is to train the pupil in the art of expressing his thoughts and feelings in language as readily, clearly, and effectively as possible.

It is evident, from the nature of the subject, that we must consider the teaching of English Composition from two different sides. In the first place, we must take into consideration the thought or feeling to be expressed, and in the next place we must inquire as to the clearest and most effective method of expressing it. The first of these two divisions of the subject we study under the heading of Composition, and the second under the heading of Rhetoric. And further, as oral work in Composition differs from written work, we must consider Composition and Rhetoric from both standpoints. But in the first place it is necessary to examine the Course of Study in Composition in Ontario High Schools.

II. THE COURSE OF STUDY IN ENGLISH COMPOSITION

As the Course of Study in the High School falls into three divisions, that of the Lower, Middle, and Upper Schools, we shall consider briefly the Course in each of these Forms as laid down in the Regulations of the Department of Education.

1. THE LOWER SCHOOL COURSE

The Lower School Course includes the work of the first two years in the High School. The limits of the Course in English Composition are stated as follows:

English Composition.—Oral and written composition: Elements of Narration, Description, Exposition, and Argumentation. Letter writing. Oral and written reproductions or abstracts. Class debates. The systematic and careful application of the principles of good English to the correction of mistakes made by the pupils in speaking and writing.

NOTE.—Actual practice in oral and written compositions should largely predominate. The main principles of Composition (Rhetoric) should be learned from the criticism of the compositions, and systematized as the work proceeds.

The *Ontario High School Composition* fully covers the work included in this Course, and some attention should be paid to the plan of the book and the order in which the work is presented. To quote from the preface:

“The book is divided into two parts—Part I, for the first year in the High School, and Part II for the second. Part I deals with the elements of punctuation and form; the choice and use of words; the structure of the sentence, the paragraph, and the whole essay; and also with the principles of simple narration, exposition, description, and argument.

Part II deals chiefly with qualities of style, figures of speech, and with the more complex forms of Composition. At the close of Part II a chapter has been added, which contains a brief summary of the rhetorical principles that are treated in the preceding chapters.

In general, each chapter in Part I contains a lesson on subject-matter, form, diction, paragraph structure, sentence structure, oral composition, and the study of a picture. In Part II, also, an attempt has been made to follow a definite plan in the arrangement of the material.

In most Composition text-books each division of the subject is dealt with fully before another division is taken up. In this book, however, the material has been arranged according to what is sometimes known as the “spiral” method. The simpler points in paragraphing, sentence-structure, etc., are presented side by side in the earlier chapters, and the lessons are arranged in the order of increasing difficulty. The advantages of this spiral method of treatment are that the lessons are graded in difficulty, and that it is possible for the pupil to cover the different divisions of the subject in an elementary way during the first year. In this way a suitable course is provided for the pupil who is able to remain only one year at school.”

In taking up the different lessons presented in the text-book the teacher must be guided by the particular needs of his own pupils. In the case of some classes, certain lessons may be omitted, and the teacher should not feel bound to have the pupils take up every exercise that the text-book contains. In many cases, where writing would demand too much time, the exercises may be taken up orally.

The various points in the development of the subject are treated in different lessons. It will, of course, be found that some lessons cannot be covered in one lesson-period. The method of treating lessons on oral composition will be considered later.

2. THE MIDDLE SCHOOL COURSE

The Course in English Composition in the Middle School is stated as follows:

English Composition.—The Course of the Lower School in oral and written composition, continued and extended. Oral and written reproduction or abstracts. Class debates. The study of models of prosewriting systematically taken up towards the close of the course.

NOTE.—The Debating and the Literary Society should supplement the work in this subject.

Before entering upon the work of the Middle School the pupil should be familiar with the principles underlying the four main forms of prose composition. He should, likewise, have learned the main laws of Rhetoric relating to the structure of the whole composition, the paragraph, the sentence, the choice and use of words, and should have some knowledge of the essential qualities of style. Up to this point he has become acquainted with this subject by means of the "spiral" method.

In the Middle School he must consider the principles of Composition and Rhetoric in greater detail, and give attention especially to the cultivation of literary style. In both the Middle and Upper Schools the principles of Rhetoric must be presented in systematic form, rather than by means of the "spiral" method. Through the study of selections from the best prose writers the pupil is enabled to see the application of these principles, and is provided with models for imitation in improving his own style.

3. THE UPPER SCHOOL COURSE

The Course in English Composition in the Upper School is stated as follows:

English Composition and Rhetoric.—The Middle School Course continued and extended. Course still both oral and written. Class debates. Critical study of prose models. The principles of effective expression (Rhetoric) systematically studied.

Note: As in the Middle School, the Debating and Literary Society should supplement the work in this subject.

It will be seen that this is a continuation of the work in the Middle School, except that the treatment of the subject is of a somewhat more advanced character.

III. DIVISIONS OF THE SUBJECT

Upon an examination of the preceding Courses of Study it will be found that the work in Composition in all the Forms consists mainly of the following:

I. COMPOSITION—Written and Oral:

Practice in Composition—Essays, Oral Composition, and Correspondence
Principles of Composition

II. RHETORIC—Study of Principles and Examination of Models

We shall consider these different divisions of the subject in order, but before doing so we shall have to consider the amount of time that should be devoted to each and how the time should be divided during the term.

IV. TIME DEVOTED TO EACH DIVISION

It is customary in nearly all High Schools, at least in the Lower and Middle Schools, to devote three class-periods a week to English Composition. Of these three periods, on an average one period a week is given to oral composition, one to the study of the principles of Composition and Rhetoric, and one to the writing of essays and the criticism and correction of written work.

In arranging his time-table two methods of procedure are open to the teacher. He may set apart certain periods in the week for the different divisions of his subject, and may make his courses in oral composition, written composition, and the study of principles run parallel throughout the term. Or he may prefer to devote a number of periods consecutively to one division of his subject before going on with another.

The objection to following the first of these methods of procedure, to taking oral composition, for example, regularly for one period each week, is that the work is likely to lack continuity and interest, because there is always an interval of a full week between consecutive lessons. Most teachers prefer to follow the second course, that is, to deal with one division of the subject at a time. In so doing, the teacher must, of course, exercise his judgment so as to be sure that each division of the subject is given its fair share of attention.

In the first few lessons in the fall term subjects for composition should be assigned, the subjects should be discussed, and the compositions planned and begun in school. The teacher must, at the very beginning of the term, form some judgment of the general character of the pupils' work. It is best, too, that the pupils should be set to work at once. The planning of this first composition will necessitate a brief review of the elementary principles relating to paragraphing. (See Section 1, *Ontario High School Composition*.)

After this composition is planned and begun, perhaps two weeks will elapse before the compositions are handed in, corrected, and ready to be returned to the pupils. These two weeks should be devoted to lessons on the principles of composition. Then follow the correction, return, and rewriting of the compositions, and the assignment of new subjects. A few consecutive periods may then be devoted to oral composition—sufficient time to give each pupil in the class an opportunity to speak. Then the work in written composition, the study of principles, and oral composition, may alternate as before. Details of method will be found in the following sections, which may give suggestions as to the amount of time and attention that should be given to each division of the subject as it presents itself.

CHAPTER I

WRITTEN COMPOSITION: ESSAYS

ASSIGNMENT OF SUBJECTS

In providing for work in written composition the first point for the teacher to consider is the choice of suitable subjects for assignment. He must decide whether it is better to have all the pupils write on the same subject or to give them a choice. Unless there is some special reason for limiting them to a single subject, it is better to give a choice. A single subject may, however, be so broad that it gives the pupils in reality a great deal of freedom. At the opening of the term, for illustration, such a general subject as, "The Most Enjoyable Day of my Holidays," "A Vacation Adventure," "A Holiday Trip," gives plenty of opportunity for choice.

When a number of subjects are assigned, it is important to see that they are sufficiently varied to appeal as far as possible to all the pupils. The teacher should keep in mind the different interests of pupils and provide for those who are interested in current events, nature, sports, country life, city life, books and reading, local history, etc. Often, too, the subjects should be selected so as to help the work in the other departments. This is especially the case with such subjects as history, literature, and science.

In assigning subjects the teacher must also bear in mind the different kinds of Composition—narration, exposition, description, and argument. When, for example, the pupils are studying the principles of description, the teacher will, no doubt, wish to give a list of subjects bearing directly on description. But it is sometimes advisable to give a general list of subjects containing topics relating to each of the main forms of Composition, and to permit the pupil to treat his subject in whatever way he wishes.

The reproduction of stories and the treatment of subjects suggested by literature and supplementary reading is of value to the pupil. But too much may easily be made of this form of Composition. Reproductions are generally lacking in originality. They serve a good purpose in the earlier stages of composition work, but as soon as practicable the pupil should be given a free hand in the invention and arrangement of his own material. When possible the teacher should give an opportunity for making original variations in reproductive work. For example, the class may be asked to reproduce the story of *Enoch Arden* as told by the clergyman, the schoolmaster, the innkeeper, an old fisherman, or the gentleman of the Hall.

It is hardly necessary to point out that general and abstract subjects should be avoided, such, for example, as "Home Influences"; "What is Civilization?"; "Prevention is Better than Cure"; "Knowledge is Power." This does not imply that the pupil should never be given subjects that demand a degree of research and of organization of material. On the contrary, especially in the higher stages of the work, it is of the utmost importance to assign at times such subjects as will demand investigation out of class on the part of the pupil. He will thus be led to observe more keenly, to read more broadly and closely, and to consult competent authorities more eagerly. The work, too, of sifting and arranging the material thus obtained, is an invaluable part of the study of Composition.

The teacher will find the lists of subjects given in various exercises of the *Ontario High School English Composition* suggestive in this connection. For the

work of the Middle and Upper Schools, lists of appropriate subjects will be found in the later chapters of this Manual. Of course, the teacher must add to these as circumstances require.

HOME COMPOSITIONS

In planning his work in Composition the teacher must arrange that a certain number of compositions shall be written at home, and a certain number in class. In the case of compositions that are written at home, it is understood that the initial difficulties relating to the planning of the compositions shall be dealt with in school at the time when the subjects are assigned. In the lower Forms, especially at the beginning of the school year, it is necessary for the pupils in most cases to discuss material, to plan the composition, and to write the first draft in class under the teacher's supervision. This first draft should be expanded, improved, and rewritten at home. How far the class may be left to find their own material and plan their compositions for themselves, must depend, of course, upon the subjects assigned. As the pupils show progress, less and less class work will be required as a preparation for writing the compositions at home; and in the upper Forms it is sometimes sufficient merely to assign the subjects and leave the pupils to do the work of planning and writing entirely out of school.

All the home compositions should be earnest efforts; and their length will naturally depend on the nature of the subject, the stage of the pupil's advancement, and the legitimate claims of his other school work. In the Lower School, however, it is desirable to set a minimum and a maximum limit, for while many pupils are lacking in ideas and power of expression, some are lacking in conciseness. Generally speaking, approximately two pages of foolscap is a suitable length for essays.

NUMBER OF COMPOSITIONS

In the Lower School at least two compositions a month should be either completed or written wholly at home after the initial difficulties have been overcome. In the Middle and Upper Schools a home composition once a month should be sufficient if the class has been satisfactorily prepared before. For individual pupils special provision may, of course, be made.

CLASS COMPOSITIONS

The main object of the home compositions is to train the pupil to write correctly and effectively, and to give him an opportunity to gather material for his composition. But he needs also to be trained to write easily and rapidly. It is important, therefore, that he should write under stress, in school and in a limited time, as many compositions as the conditions will permit. Of course, the time given to each of these compositions will depend on the nature of the subjects assigned, which must itself depend on the total time at the teacher's disposal for class work.

One of the practical difficulties connected with the writing of compositions in class is that a half-hour period does not give the pupil sufficient time to write a rough draft of his composition and then to rewrite it before handing it in. In some schools the periods for English are so arranged as to give the composition teacher two consecutive periods each week, so that the class may have a whole hour for writing compositions when required. If a provision of this kind is not made in the time-table, the principal should arrange for the use of two or three con-

secutive periods for composition purposes as required by the teacher of English. Even two periods are not usually sufficient to give the pupil an opportunity to do his best work, and the teacher must use his judgment as to the amount of time required and the character of the work expected from a pupil in a given time. It should be remembered, also, that many pupils who are capable of doing good work in composition are not able to plan their compositions quickly or to compose rapidly, and the teacher must in all cases consider the temperament of the pupil in forming a judgment as to how much work should be done in the time at his disposal.

PLANNING THE COMPOSITION

Nothing conduces more to clearness in writing than the effective ordering of the thought; and accordingly no part of the teacher's duty is more important than to train his pupils to plan their work. But for evident reasons, plans suggested in school should be regarded as merely tentative, and the preliminary over-elaboration of any plan should be avoided. As the writing of a composition proceeds, new thoughts will continually suggest themselves, and it will sometimes be found expedient to alter the arrangement of important details or even to reconstruct the plan itself. When there is a persistent lack of orderly arrangement, as is almost invariably the case in the lower Forms, and sometimes in individual pupils at a later stage, the actual plan should be required with the completed theme. The mistake to be guarded against in the matter of planning is the over-elaboration of a plan, which tends to stifle freedom and results in stiff and mechanical work. As far as possible, after making any necessary suggestions as to treatment, leave the pupil to work out his own essay.

COMPOSITION EXERCISE BOOKS

If at all practicable, the completed themes should be written in special books of uniform size. A wide margin should be left on each page; or, better still, in the lower Forms in particular, the right-hand page should be left blank for the teacher's criticisms and for any rewriting by the pupil that may be necessary. When the size of the class makes it inconvenient to use such books, the themes should be written on sheets of ruled paper, also of uniform size, as recommended above; and the pupil should be required, by using some sort of "binder," to keep them together for future reference.

TIME FOR HANDING IN COMPOSITIONS

Subject to unavoidable exceptions, the time for the receipt and the return of the compositions should be fixed. In order to give the pupil a fair opportunity to do good work, the teacher should be careful to allow sufficient time for the completion of the home compositions. The method of dealing with pupils who fail to hand in their work at the appointed time is a question of discipline which must be left to the judgment of the teacher.

CORRECTION AND CRITICISM OF COMPOSITIONS

All compositions, whether written at home or in school, that have demanded careful planning and revision on the part of the pupil should be carefully read by the teacher, and the most important points should be discussed in class. Unless all compositions are read by the teacher the work cannot but suffer. The earnest

pupil should write with the confident expectation that his effort will be appraised by his teacher, and the indolent or indifferent one should have no ground for hope that he may possibly escape the consequences of his neglect. The pupil's attention should be called to mistakes with more or less definiteness according to the stage of his advancement and the necessities of the case. In the lower Forms the teacher should confine his attention to the grosser errors in form and structure until these have been overcome. Faulty paragraphing, glaring errors in sentence structure, misuse of words, lack of punctuation or over-punctuation, should first be corrected before the attention of the pupil is drawn to finer distinctions.

METHOD OF MARKING ERRORS

In order to indicate errors some teachers use a blue pencil; others prefer to use red ink. The latter is generally preferable, since comments made with blue pencil are likely to be illegible unless the teacher exercises great care.

A CODE OF MARKS

In noting errors some teachers use a suggestive code of marks; some prefer to write their criticisms in words; and others combine these methods. But the pupils' power of self-criticism cannot be too carefully developed, and a mere mark indicating that something is wrong should be used when that would be sufficient. The use of a too elaborate system of signs is inadvisable. The ordinary signs of the proof-reader, as far as they extend, might well be used for this work. The pupil is thus incidentally taught these signs and, moreover, derives satisfaction from the sense that his work is being made as practical as possible. The following proof signs might, for instance, be useful to the teacher:

^	Insert at this point.
○	Insert or substitute a period at the point indicated.
∨	Insert an apostrophe.
∨ ∨	Insert quotation marks.
- /	Insert a hyphen.
#	Make a space at the point indicated.
⌋	Join.
⊗	Take out.
l.c.	Change from capital to small letter.
cap	Change to capital.
tr □	Transpose.
¶	Begin a new paragraph here.
No ¶	No paragraph here.
?	Is this right?

In addition to the above marks, the teacher may adopt others in cases not covered by the proof-reader's signs. The following, for instance, are suggested:

Gr.—The expression is ungrammatical.

Sp.—The word is incorrectly spelled.

S.—The sentence structure is faulty.

D.—Improve the diction.

However, provided that the system of signs employed is clearly understood between teacher and pupil, the teacher may suit his own convenience and judgment as to the marks used. The objections to the writing of all the criticisms in words

are that this method is liable to weaken the pupil's power of self-criticism by indicating too clearly the nature of the mistakes made, and that it demands too much of the teacher's time. The teacher should remember always that the object of his criticism throughout is not so much to make the pupil a good writer as to implant in him the instinct for self-correction and improvement. The critical aim should, therefore, be subordinated to the stimulative and constructive one.

CRITICAL ESTIMATE

After correcting each composition the teacher should write at the end a brief criticism or estimate, summing up in concise form for the pupil the chief merits and defects of his work. In this note the teacher may make comments on the character of the composition as a whole, such as could not be indicated in the detailed criticism of the errors in the composition. This summary is most valuable for the pupil, and by referring to such notes on previous compositions the teacher is able to refresh his own memory as to the pupil's previous work and form some judgment as to whether he is making satisfactory progress.

ESTIMATING THE VALUE OF THE COMPOSITION

To place a value upon a composition in terms of per cent. is one of the most difficult things which the teacher is called upon to do, and it demands the exercise of his best judgment. Class exercises written in a single school period need not be valued, but an estimate should be placed upon each of the home and class compositions proper. Some teachers base their valuation upon a detailed system of marking, according to which a certain number of marks are assigned for each of the main elements of structure and form. The following division of marks will serve as an illustration:

Plan	10
Thought	30
Paragraph Structure	15
Sentence Structure	15
Diction	15
Punctuation	10
Form and neatness	5
Total	100

From the total of the pupil's marks obtained in these different divisions, one mark is deducted for each mistake in spelling and for each ungrammatical expression. The net mark after these deductions are made represents the value of the composition. This system of detailed marking demands additional work on the part of the teacher. It has, however, the merit of enabling the pupil to see at a glance in what features his work is particularly defective.

There are, however, certain dangers in this system. It is often very difficult for the teacher to estimate just how many marks should be assigned to each division. Moreover, in many cases the teacher may feel that the whole composition is weak and ineffective, and yet may find few positive errors which would justify him in giving low marks in any one division. A composition which lacks any positive good qualities may thus be given much higher marks than it is really worth.

Many teachers prefer to trust to their judgment of the composition as a whole rather than to follow any detailed scheme of marking. According to such a method, the teacher may decide, for example, to give below 40 per cent. to a composition which is carelessly written, contains uninteresting subject-matter, and shows very marked errors in form and structure. From 40 per cent. to 75 per cent. may be given to compositions which show varying degrees of originality in subject-matter and correctness of form, but which show no special literary excellence. The mark above 75 per cent. may be reserved for compositions which are free from serious positive errors and which show special excellence in subject-matter or style. Some teachers, for the sake of greater accuracy, make as many as five grades, and assign the compositions to particular grades according to their judgment of the general character of the essays. It is needless to say that in order to estimate the value of compositions according to the impression they make as a whole, the teacher himself requires to be a good judge of literary style. One of the most difficult questions which he has to decide in making his estimate is how far excellence of subject-matter should compensate for errors in form. This is a point which can be decided only as particular cases arise; but in any case, whatever mark is given, a foot-note at the end of the composition may prevent any misconception on the part of the pupil as to the relative value of the different parts of his work.

CRITICISMS OF COMPOSITIONS IN CLASS

When correcting each composition, the teacher should make note of merits or defects which may be made the basis of discussion with the pupils. It is not necessary that all the errors in a composition should be discussed with the class. Some errors are peculiar to the individual pupil and should be discussed with him alone. Other errors are examples of points that have been already discussed at sufficient length with the pupils. But nearly every composition will be found to contain one or more errors involving some principle which should be discussed by the pupils; or, on the other hand, some excellence in subject-matter or structure to which their attention should be called. The teacher should record in his own note-book examples of typical mistakes. Besides being of value in the ordinary class work, such a book will show him from time to time the progress that is being made in covering the Course, and will enable him to refer to earlier work, especially when he has reached the point where it is expedient to organize the pupils' knowledge of some rhetorical principle.

PLACING THE PASSAGE BEFORE THE CLASS

One of the points with which the teacher of Composition finds most difficulty is the question of how to place before the class the passages from the pupils' compositions that he wishes to discuss. It will not do simply to read the defective sentences or paragraphs to the pupils and ask them to criticise. If they are expected to criticise intelligently, they must have the passage before them. If the teacher has some means of manifolding a sufficient number of copies so as to place one in the hands of every pupil, the difficulty is at once overcome. If such copies cannot be provided, the teacher must either dictate the passage for criticism or have it written on the black-board. The dictation of a passage is a slow process, and the teacher should, as a general rule, dictate only a few sentences before con-

sidering corrections. It is a good plan to have the pupils copy the original, as dictated, on the left-hand blank page of an exercise book, reserving the right-hand page for correction and rewriting. If the black-board is used, the teacher can get sufficient material put on the board in a few minutes by giving a few sentences to each pupil to write. The correction of sentences from the black-board has the advantage of helping to concentrate the attention of all the pupils and of enabling the teacher to indicate necessary changes as the work of criticism proceeds.

SELECTION OF PASSAGES FOR CORRECTION

In selecting material for the lesson the teacher may follow one of several plans. He may select sentences from the pupils' compositions exemplifying errors of different kinds, or he may select sentences, sometimes from several sets of compositions, illustrating some one rhetorical principle. As a general thing, the teacher will find it advisable to concentrate the attention of the pupils on one or two striking errors in a passage. It is a mistake to spend a whole lesson period upon a few lines. Teachers should be sure that the errors are not imaginary, and that the so-called corrections result in a distinct improvement of the original. Sometimes it is well to discuss a whole composition in a lesson-period, or in several consecutive periods. In many cases the most serious errors in a composition are due to the ineffective ordering of the thought as a whole, and in such cases it is a mistake to select only a few sentences of the composition for discussion.

After each passage has been discussed, the pupils should be asked to rewrite, making the necessary corrections, and a number of pupils may be asked to read the passage as revised or to write it on the black-board.

At the close of the lesson-period the teacher should rapidly review the different points which have been discussed. Where any rhetorical principle is involved, the pupil should enter a statement of it in his exercise book for future reference.

THE REWRITING OF THE COMPOSITION

After the compositions have been handed back to the pupils they should be required to rewrite sentences and paragraphs which the teacher has indicated as requiring revision. In many cases it is better to have the pupil rewrite his whole essay. If an essay shows a general weakness in spelling, punctuation, sentence structure, paragraphing, etc., or if the teacher feels that the pupil has signally failed to put forth his best efforts in composing and revising, the essay should certainly be entirely rewritten. But if the teacher is satisfied that the pupil has made an honest, painstaking attempt to do good work and that he has succeeded in producing an essay of fair merit, he may excuse him from rewriting the entire essay. In such cases it is sometimes more profitable to have him concentrate his attention on the points in which he is especially weak rather than to have him dissipate his energy in rewriting an entire composition of which some parts may be very good. In some cases, too, the weakness of the composition does not consist in positive errors in form and structure, but rather in poverty of subject-matter and lack of force in expression, and the pupil in such cases derives little benefit from rewriting. In revising his work the pupil should be forbidden to obliterate either his original language or the teacher's comments; and when he is required to rewrite the whole composition, he should hand in both the original and the revision. The teacher must, of course, take care to inspect the rewritten work carefully and systematically; and in order that the pupil may be encouraged

to put forth his best efforts in the revision, the teacher may, if he thinks it advisable, allow additional marks for this part of the work.

THE PUPIL'S POWER OF CRITICISM

One of the chief objects in the discussion of the pupil's work is to develop his own power of self-criticism. As a means to this end it is sometimes well, in the senior classes, where the pupils have acquired a fair knowledge of Rhetoric, to have them exchange compositions in class and criticise one another's work. This should, of course, be followed by the teacher's criticism both of these criticisms and of the compositions. When the pupils are asked to criticise one another's work in this way, the teacher must, of course, exercise careful supervision, or else the exercise will be quite unprofitable. In the senior classes, also, after his work has been criticised by the teacher, the pupil may himself revise it without further assistance, returning the revision for the teacher's final appraisal. Nor should the pupil rely wholly upon the teacher. He should be encouraged to have his composition written some days before he hands it in, and in the interval to read it himself with a view to making further improvements. Indeed, even after the teacher has completed his criticism, the pupil may see places where he can better his first effort.

SHORTER CLASS-COMPOSITIONS

Thus far we have been dealing with the correction and criticism of the longer and more formal compositions written by the pupil at home and in class. Very frequently, however, the teacher assigns class exercises in the form of short compositions which may be completed in fifteen minutes or half an hour. It is a valuable exercise for the pupil, in some cases, to write a single paragraph, or a series of short paragraphs, dealing with some point that does not demand a longer treatment. For example, after studying Tennyson's poem, *The Splendour Falls on Castle Walls*, the pupils may be asked to give a pen-picture of the scene that forms the setting for the poem. Such a description would be brief and could be completed in ten or fifteen minutes. It is unnecessary, as a general thing, for the pupil to rewrite this sketch or to copy it into his composition exercise book. After the pupils have had time to complete it, the teacher may ask a number of them to write their work on the black-board, for criticism and discussion, or it may answer the purpose to have a number of these sketches read to the class. It is not generally necessary that they should be handed in by the pupils, and after the lesson period, as a usual thing, they may be destroyed.

CHAPTER II

THE DEVELOPMENT OF STYLE

Although the work of the English teacher must be persistently directed toward securing correctness of expression, this is, after all, not the most important part of his work as a teacher of Composition. It is important that the pupils' compositions should be neatly written, and correctly punctuated, and that the rules of Composition and Rhetoric should be observed; but it is more important still that the compositions should be written in such a style that they shall not only be free from positive errors in form and structure, but that the thoughts and feelings of the writer shall be expressed in the most effective manner possible. In other words, one of the most important duties of the teacher of Composition is to develop, so far as possible, literary style on the part of his pupils.

The question of the development of style presents one of the most difficult problems with which the teacher of English has to deal. It involves not only the question of what constitutes literary style, but also the further question as to whether style is a quality that can be developed through the agency of the school. We can probably best deal with these questions by a consideration of the following points:

1. What are the essentials which constitute a good writer?
2. How far can the school provide or develop these essentials?

INTERESTING SUBJECT-MATTER

Every one will agree that one of the first essentials of a good writer is that he should have something interesting to say. The interest in any composition depends, of course, upon the interests of the reader, and sometimes compositions which are quite uninteresting to one reader may be full of interest to another. As far as the work of a High School pupil is concerned, however, we may say that it should appeal to the common interests of the ordinary reader. Interesting subject-matter must, in the last analysis, depend upon either the direct experience or the reading of the pupil. The teacher of Composition cannot, of course, control the element of experience. He must take the pupil as he finds him, and must make the best of the store of experiences which the pupil has. In assigning composition subjects he must either adapt the subjects to those experiences, or direct the reading of the pupil so that he may have interesting sources from which to draw his material.

CLEARNESS OF THOUGHT

In the next place a good literary style presupposes clear thinking on the part of the writer. When the writer does not see clearly the relations between his own ideas he cannot express himself clearly to others. The teacher of Composition can, of course, do his share toward promoting clearness of thought on the part of the pupil; but the ability to think clearly involves certain complex psychological elements which cannot be easily controlled, and the teacher of English Composition cannot be held wholly responsible for the involved and incoherent sentence and paragraph structure that is the result of incoherence in the pupil's thought.

SELECTION AND ORGANIZATION OF SUBJECT-MATTER

The writing of a good English style involves, furthermore, the effective selection and organization of the subject-matter of the composition. Compositions are often dull and tedious because the pupil has not approached his subject from the best point of view, and has chosen uninteresting details, or because he has not arranged them so that the subject is developed in a regular way.

The ability to organize the details of a composition depends primarily upon the originality of the pupil. By originality we mean the ability to analyse a given situation and to select the newer and less commonplace elements that pertain to the subject in hand. As the very term "originality" implies, this quality is a native gift. The teacher may stimulate it by assigning subjects that lend themselves to original treatment, and by suggesting original lines of treatment; but it is beyond his power to create such a quality if it is not already present in the pupil. It is evident that in order to stimulate the pupil the teacher must have originality himself, and a lack of originality is one of the main reasons for failure in teaching Composition.

SUGGESTIONS TO THE PUPILS AS TO TREATMENT

When a subject is assigned, the teacher may suggest lines of treatment, but these suggestions should never be carried so far as to check the spontaneity of the brighter pupils in the class. If, for example, the subject is "The Main Street" the teacher may suggest to the pupils that the composition may take the form of a story involving a description, or that it may take the form of a description with occasional reflective touches. He may remind them also that there are certain times of the day or of the year when the street will appear more interesting, that much depends upon the point of view, the place from which it is viewed, and that, above all, the mental attitude of the writer toward the subject is all-important if the pupil is to write a fresh and interesting essay.

GOOD MODELS

In this connection the value of good models cannot be over-estimated. The pupils should be interested in observing the point of view from which certain subjects are dealt with by great writers, in famous master-pieces. Examine, for illustration, the description of "A Night Among the Pines" by Robert Louis Stevenson. What are the particular details that give this description its special charm? In "A Rill from the Town Pump" by Hawthorne, what is the real message which the speech of the Town Pump contains? Why is it put into this form? In the essay on "The Mutability of Literature" in Irving's *The Sketch Book*, the writer uses a very original method to interest the reader in a subject that would otherwise be very commonplace and uninteresting. These are only a few illustrations; every teacher will readily think of further examples.

CREATIVE IMAGINATION

Some one may suggest that when we have spoken of the necessity for originality on the part of the pupil and teacher, this is only another way of saying that the writing of a good English style depends upon the possession of a good imagination. This is, in a sense, true. Originality is, in reality, simply another name for productive or creative imagination; and what we have said of the developing of

originality applies equally to the training of the imagination. The imagination admits of training only in certain respects. We cannot create mental images that are wholly new; and the pupil's stock of mental imagery depends upon his past experience. We cannot create in the pupil the power of analysing his past experience so that he may be able to select appropriate images. All that we can hope to do is to show him, as indicated in a previous paragraph, how his images, such as they are, may be re-combined into new forms.

DIRECT INSTRUCTION

But although the effective organization of material in an essay depends to a large extent upon the qualities which the teacher cannot create in the mind of the pupil, yet there is much that he can do in the way of direct instruction. He may suggest and correct, he may present good models to the pupil, and he may direct attention, either systematically or incidentally, to the principles of Composition and to the rhetorical devices which great writers have employed, and which the pupil also may use with good effect.

PREDISPOSITION AND EXPERIENCE NECESSARY

Needless to say, however, the teaching of Composition can never produce good results if it consists merely in the study of principles and devices. English style is not an artificial product, and the attempt to write by rule and precept generally ends in failure. True ease in writing may come by art, as Pope asserts; but besides the art there must be the natural predisposition, the experience, and, above all, the inspiration which makes the writing of the composition not a task but a pleasure. As Tom Sawyer found out when he was whitewashing the fence, a great part of the success as well as the pleasure of one's work depends upon the spirit in which it is approached.

FURTHER ESSENTIALS

We have pointed out that in order to write a good English style the pupil must have something interesting to say, must be able to think clearly, and must know how to organize his material effectively. He may, however, have all these essentials, and yet may not possess a good style, either because he does not have a good command of language, or does not have an ear for rhythm and balance in the sentence. Let us consider each of these points in turn:

THE COMMAND OF LANGUAGE

Command of language, in the widest sense of the term, involves the ability to select the symbol that expresses the exact shade of thought and feeling that the writer desires. The shade of meaning that any given word will express for the writer or convey to the reader, must depend upon several conditions. In the first place the meanings of words are governed entirely by the experience of the writer or the reader. The same words seldom, if ever, convey the same shade of meaning to different people. The meaning that a given word has for me depends upon the associations of that word with innumerable experiences in my past life. If

my experience of the sea, for example, is limited to what I learn of it from the Geography, the word will convey a very limited meaning. To the sailor who has lived all his life upon the sea the word has a very definite content, and stands for a very complex combination of experiences. Furthermore, aside from their intellectual value, some words have strong emotional value; but the emotion that they express depends also upon experience. To revert to our former illustration, the word "sea" corresponds, in the mind of the school-boy, in most cases, to an ill-defined picture of a large body of salt water. To the Hebrew, who did not belong to a seafaring race, it expressed an emotion of terror; and his thought of Heaven is bound up with the joyful prospect that "There shall be no more sea." To the English sailor, on the other hand, the word "sea" brings joy instead of terror:

The Sea! the Sea! the open Sea!
The blue, the fresh, the ever free.

RELATION OF LANGUAGE TO EXPERIENCE

Now it is quite evident that the development of meaning in the case of most words is a slow growth, and that it depends entirely upon experience. If the experience of the pupil is one-sided and narrow, he must inevitably be crippled in the use of his vocabulary. The great danger in the use of words is that the pupil may acquire words without an adequate sense of either their intellectual or their emotional values. The teacher may do all he can, by explanations, by pictures, and by concrete illustrations to develop the meaning of a word; but nothing that he can ever do will take the place of the pupil's own experience. It, of course, sometimes happens, on the other hand, that the pupil has experience, but has not an adequate vocabulary to express his thoughts and feelings. In this case the teacher can do much for the pupil, especially by directing his reading.

VALUE OF GOOD LITERATURE

Some teachers depend very largely upon the reading of the pupil as a means of cultivating style. There is no doubt that reading is a very valuable agency, provided, as pointed out above, that the pupil is able to find in the language of the author an expression of some experience of his own life. Through the reading of Addison, DeQuincey, Macaulay, Stevenson, and Ruskin, for example, the pupil should gain an ability to use language which expresses fine shades of feeling. It is a common experience with all of us that we find an increased enjoyment in re-reading the passages which we have learned at school. The reason is that with broadened experience we see in the old familiar phrases new shades of meaning that we never suspected before.

MEANING DEPENDS UPON CONTEXT

The meaning of a word in the sentence depends, furthermore, upon its relations to its context. A sentence is not made up of a series of words each expressing a separate notion, but the words enter into combination, and each word takes on the shade of meaning that is in harmony with the thought and feeling expressed by the combination of the whole. Examine, for illustration, the passage in *The Tempest* in which Prospero says:

The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve!
And, like this unsubstantial pageant faded,
Leave not a rack behind: we are such stuff
As dreams are made of, and our little life
Is rounded with a sleep.

There is hardly a word in the passage which, if considered by itself, or if used in a different context, might not express a very different, and perhaps a very prosaic, meaning. As it is, these words have entered into a combination which determines their individual meaning, and which, as a whole, constitutes one of the sublimest passages in Shakespeare.

It is self-evident that an appreciation of this shifting value of words on the part of the pupil must be the result of the development of certain predispositions, and that it is something so intangible that it cannot be made the subject of direct instruction. No doubt the best training in word values comes through the teaching of literature, and through the pupil's reading of English classics.

RHYTHM

We have stated also that in order to acquire a good English style the pupil must have an ear for rhythm and balance in the sentence. There is no doubt that great differences exist between pupils in the possession of this sense. As in the case of the appreciation of the fine shades of meaning of words, so with the sense of rhythm and proportion. The school cannot create; it can only develop. There is no doubt some value in the study of the rhetorical structure of the sentence, and of devices that help to secure rhythm and proportion in the sentence; but intimacy with classical models will do more to develop the rhythmical sense than will a knowledge of rules and devices.

SUMMARY

We may then sum up the results of our inquiry as to whether the school can do anything to develop literary style, by saying that the possession of a good style demands a knowledge of the mechanics of writing, the ability to think clearly and to organize the subject-matter effectively, a command of appropriate diction, and a sense of rhythm and balance in the sentence. The teacher can, by means of direct instruction, by giving practice in composition, and by correcting errors, improve the work of the pupil as regards correctness of expression; and by means of direct instruction in the principles of Composition and Rhetoric he may train the pupil to organize his work more effectively. In the development of style, however, direct instruction must be supplemented by the study of good models.

CHAPTER III

ORAL COMPOSITION

The amount and disposition of time to be given to Oral Composition has already been considered (see page 5). Accordingly in the present chapter we shall consider merely the method to be followed by the teacher in assigning, hearing, and criticising the work of the class.

The purpose of this work is to enable the pupil to speak, with or without preparation, easily, clearly, and convincingly. This aim will be accomplished chiefly by attention, in the first place, to the proper assignment of work, and, in the second place, to the criticism of the pupil's work. We shall discuss each of these subjects in turn.

ASSIGNMENT OF WORK

The character of the subject-matter of the pupil's speech depends, in the first place, upon the nature of the assignment. In assigning subjects the general rule may be laid down that the pupil should be given the utmost freedom in the choice of his subject. At the beginning of the term the pupil may, perhaps, be permitted to speak on any subject he chooses. Or, if the teacher prefers, a very general subject may be given, such, for instance, as: "The Most Enjoyable Incident of the Holidays," "The Best Book I Have Ever Read," "The Most Interesting Place I Have Visited." One advantage of the assignment of a general subject is that the pupil can obtain material for his speech more easily, and that there is much more variety in the work of the class. As a general rule, it is a mistake to assign one single definite subject to a whole class. After two or three pupils have spoken on the subject, the remaining speeches, as a general thing, consist in monotonous repetitions of facts already stated, and the class rapidly loses interest. Where specific subjects are assigned, a number should be given. The teacher will find that simple subjects, especially those within the range of the pupils' experience, are the most effective. The teacher may contrive, indeed, by the very wording of the subject to induce a more familiar and personal tone in the pupil's address. It is advisable, for example, to give the specific subject: "I once had an adventure in which I nearly lost my life," rather than the vague, general theme: "An Adventure." "When I was a boy," said grandfather," is preferable to the more abstract: "Old Fashions." The subject: "If I were a Millionaire," will probably result in greater originality than: "The Uses of Money."

The teacher must, of course, adapt his subjects to the progress of the pupil. As the work progresses, the teacher should lead the pupil to practise the more formal and dignified styles of speaking, and should make a beginning, as far as possible, in the developing of a degree of eloquence in the pupil. Even in advanced classes, however, it is still advisable to avoid the choice of hackneyed subjects, and thus to give the greatest possible novelty to the work.

It goes without saying that the subjects in oral, as in written, composition should be correlated with the other branches of school study, such as literature, history, and nature study. For example, the teacher of English literature often finds it difficult to test whether the pupil has read the books which are assigned for outside reading. In such cases the oral composition provides an excellent test. If, for illustration, the class are reading *Lorna Doone*, different pupils may be required from week to week to deal with successive stages of the story. A number may

be asked to choose an incident from the story. Others may be asked to give a sketch of one of the characters and the part he plays in the action, and others still may be required to give a description of some scene. The attempt at correlation should, of course, not be carried so far as to make oral composition a mere adjunct to other studies. If the assignments in oral composition are based to too large an extent upon the work in other subjects, the effect will be to deaden the interest and to make the work in oral composition a task rather than a pleasure.

In addition to topics based upon the work in other studies in the school course, subjects will be suggested by current events and by matters of local interest. It will frequently be found that those pupils who have difficulty in securing and organizing material from other sources, are readers of the magazines and the daily papers, and are keenly interested in the events of the day. These pupils should be given an opportunity to speak on whatever subject interests them most.

The course in oral composition may be varied by frequent changes in the form of exercises assigned by the teacher. Instead of mere set speeches, debates should be held from time to time. It is possible also to teach the pupils the procedure of public meetings by assigning suitable exercises. If the teacher uses discretion, the work may be given an agreeable variety by including even such forms of address as the toast and the after-dinner speech. It is in such branches of the work as these that the Literary Society of the school may best supplement the work of the classroom in composition.

Generally speaking, the pupil should be told the subject on which he is expected to speak, at least one week in advance. But extempore speaking should also be required from time to time. For this purpose, the teacher should be especially careful to adapt his subjects to the pupil's age, experience, and capabilities.

Ordinarily, it is better to limit preparation of a subject to the number of pupils that can speak within the class period. If the pupil is certain to be called upon, the preparation will be more carefully made than if it is required from all the members of the class, only a few of whom will be asked to recite.

CRITICISM OF THE PUPIL

In the sections dealing with oral work in the *Ontario High School Composition*, the pupils are given suggestions as to the selection and organization of subject-matter, the form of speech, the pupil's manner before the class, and the control of the voice. The directions contained in these sections will provide a basis for the teacher's criticism. Thus, in criticising the selection and organization of material, the teacher must consider whether the pupil has chosen interesting details, whether they are sufficiently simple and concrete to appeal to his audience, whether they are presented in the most effective order, and whether the different divisions of his speech are clearly marked. In criticising the form of his speech, he must observe whether the pupil has memorized his speech and whether he speaks freely, with or without notes. He must notice whether the beginning and the ending of the speech are effective, whether the pupil speaks too rapidly, or with too great hesitation, whether he passes readily from point to point, whether he repeats himself, or whether he sums up the main points of his speech for the sake of greater clearness or greater emphasis. In criticising the pupil's manner, he must notice his posture, expression of face, direction of eyes, gestures, animation, etc. In criticising the speaker's voice, he must consider chiefly distinctness of articulation, pitch, modulation, and emphasis.

The criticism of the pupil requires very great tact and care on the part of the teacher. If he is satisfied that the pupil is really putting forth his best efforts, he should be careful not to criticise harshly. He should remember that he is dealing with those who have had little or no practice in public speaking, and who are in many cases extremely nervous. Any unduly severe criticism on the teacher's part is liable to make the pupil very diffident about speaking in future, and to increase rather than to lessen that nervousness which it should be the teacher's purpose to overcome.

The teacher should always look for the good points in the pupil's work and commend them. At the same time one or two of the most striking faults should be noticed and helpful suggestions should be given as to the best means of overcoming them. The teacher must exercise his judgment as to whether it is better to pass comment on each speech immediately after it is delivered, or to wait until the last five minutes of the lesson period and then briefly review the merits and defects of the different speeches that have been given during the period.

Within limits the members of the class may be permitted to express their judgment as to the speeches that are given. In fact, it is occasionally advisable to appoint a member of the class chairman, and to insist on his conducting the lesson, guiding the discussion, and summing up and testing the criticisms offered. But in general it is better for the teacher to express his final, more mature, judgment on the whole work of the period.

Marks should be given for oral work in composition, and it should count as a part of the pupil's term work. A fair proportion of marks would be 40 per cent. for oral, and 60 per cent. for written, composition. In forming an estimate, the teacher may find it worth while to bear in mind the following headings:

1. Selection and organization of subject-matter
2. The form of the speech
3. The pupil's manner
4. The pupil's voice

The most important thing, however, for the teacher to bear in mind is whether the pupil's speech as a whole is interesting, and whether he has been able to hold the attention of his audience.

CHAPTER IV

COMPOSITION IN THE LOWER SCHOOL

Having considered the method of dealing with written and oral composition in the High School Course, we come in the next place to the consideration of the method of teaching the principles of Composition and Rhetoric in the Lower, Middle, and Upper Schools.

For the Lower School, the *Ontario High School Composition* contains material for a two-years' course in Composition and Rhetoric; and, as stated in the preface, the spiral method has been followed in the arrangement of this material. The subject-matter of the various sections contained in the book should present no difficulty to the teacher, as it is primarily a text-book for the pupil and is written in simple language which he should readily understand. But some statement may be necessary as to the *method* that should be followed in teaching the various principles to a Lower School class. We shall accordingly consider briefly the method of dealing with the sections contained in Chapter I. These sections are fairly representative of the sections throughout the book, and in dealing with later sections the teacher will follow pretty much the method that is here suggested. We shall, then, begin with Section 1, which is entitled, "Planning a Story." Since this section is taken up at the beginning of the school year, the teacher will probably find it advisable to spend a number of lessons on it and we shall accordingly suggest a number of lesson divisions.

SECTION 1

LESSON 1

The teacher should first read the story with the pupils. The explanation which follows the story should not be read, but the teacher should develop the different points with the class without referring to this explanation.

He wishes, in the first place, to make sure that the pupils understand the principle of paragraph divisions, and this point may be developed by questions and directions such as the following:

You see that the story is broken up into a number of divisions. What would be the effect if it were all written solid, without any break? Would it do, in the case of this story, if the divisions were made at other places? On what principle, then, are the divisions made? What is each of these divisions called?

Write the word *paragraph* on the black-board. Ask different pupils to state what is meant by *paragraph*. Have pupils close their books. Ask them, from their memory of the story, to suggest paragraph headings. Have them open their books and compare their list of headings with the list on page 3. Have them examine the story to see if this list of headings is correct. Then ask questions such as the following:

Could any of these paragraphs be left out? Why not? Should any other details be put into the story? What particular details are included in the first paragraph? Could any of these details be put just as properly in some other part of the story? In what order are the various incidents of the story arranged? Would any other arrangement do as well?

LESSON 2

Ask the pupils to review for themselves the directions contained on pages 3 and 4, and then to work at Exercise 1, page 5. For any of the subjects contained in (a) substitute any other story that the pupils have recently read. If no such story is fresh in their minds, omit (a) for the present and confine your attention to (b). You will doubtless have an opportunity in the course of the year to give them Exercise (a) or a similar exercise.

When plans have been drawn up, ask six or seven pupils to put their plans on the black-board. Read these over and criticise them. Since this work comes at the beginning of the year, a whole lesson-period may profitably be devoted to Exercise 1.

LESSON 3

The pupils write the rough draft of the story that they have planned. At the proper time the teacher gives them the directions contained on page 5 and in the first paragraph on page 6. While the pupils are writing the rough draft, the teacher goes from desk to desk giving help and directions.

LESSON 4

As a preliminary to copying the compositions into their exercise books, the teacher impresses upon the pupils the necessity of neat and legible writing, and develops a lesson on the writing and placing of the title, simple rules for capitalization, and rules for spacing and indentation. The teacher should not ask the pupils to read these directions and rules from the book, but should develop them independently. Practically all these simple rules may be illustrated from page 1 of the text-book.

NOTE: No special directions are given in Section 1 as to spacing, and the attention of the pupils should be directed on page 1 to:

1. The space by which the chapter headings are separated from one another and from the chapter itself.
2. The space before and after the title of the story, "The Bondsman and the King."
3. The space between the end of one sentence and the beginning of the next.

As each point in this lesson is developed, it should be noted on the black-board, and the pupils should make a record of it in their books. As a result, at the end of the lesson they will have before them a summary of the main points taken up.

LESSON 5

Before the pupils copy their compositions into their exercise books, they should spend a few minutes in reviewing for themselves their last lesson on spacing, capitalization, etc.

Then the teacher should have a number of pupils write the title and first paragraph of their essays on the black-board so as to be sure that the rules regarding form, placing of title, capitalization, spacing, and indentation are observed. The criticism of this opening paragraph will, no doubt, prove very valuable in other respects, as the teacher and the class will be able to judge whether the pupil in each case has chosen suitable details for the opening of his story.

SUMMARY

The directions that have been given as to the method of teaching the points contained in Section 1 will apply in general to the other sections in the book, and for the sake of clearness it may be well to sum up the most important of these directions in brief form, as follows:

1. *Do not have the pupils read the explanations in the text-book until after the lesson has been taught. The text-book should never be allowed to take the place of the teacher.*

2. *Remember that the subjects in the exercise are merely suggestive. You may substitute others if you find them more suitable.*

3. *Supervise the planning of the composition and the writing of the first draft. Careful supervision will obviate the necessity for correction afterwards.*

SECTION 2

Section 2 of the *Ontario High School English Composition*, on "Capitals and Punctuation," contains materials for a lesson or lessons of a different type from those that are based on Section 1. With an average class it should be possible to cover the work in a single lesson, since many of the details in this section have already been learned by the pupils in the public school.

In teaching this lesson the teacher may, of course, if he wishes, substitute other sentences for the examples used in the book. As most of the points which these examples illustrate are very simple, it will probably save time to teach them directly from the book. The teacher states to the pupils that the object of the lesson is to learn the uses of capitals, quotation marks, etc., and that capitals will be considered first. He questions them as to the uses of capitals already learned in Section 1, and under the heading, "The Uses of Capitals," he notes these uses on the black-board. A pupil, for instance, is asked to read sentences 1 and 2, page 8. The teacher asks him to state why "Rip Van Winkle," "Hudson," and "Kaatskill Mountains" are written with capitals. A further note is made on the black-board. Sentence 3 is next read and a note is also made of the rule which it exemplifies. The same method is followed in teaching the other points in the section. At the close of the lesson, the pupils should have before them on the board the summary of the points taken up. It is hardly necessary to state that the teacher should not require the pupils to commit to memory the list of details under each heading. If they are able to put into practice the points contained in the lesson, it should be sufficient.

Exercise 2 covers the points taken up in this lesson. In most cases it will not be advisable to have the pupils take time to write out the exercise in full. Either take the exercise up orally, or send a number of pupils to the board to write the sentences in correct form.

SECTION 3

Section 3 may be taken up in one lesson. The faulty construction with which this section deals is quite common in the work of Lower School pupils, and it is important that they should learn at the outset the necessity of keeping their statements separate. If, however, a teacher is so fortunate as not to have in his class any pupils who run their sentences together, this section may be omitted.

When the pupils make the mistake of running their sentences together, they should be referred to this section. As in the case of previous lessons, the teacher may substitute other examples for those given in the section, and in any case he should use the black-board in teaching and summarizing the lesson. Exercise 3 may be taken up orally, but it is better to have the pupils write in their books either one of the two parts of Exercise 4.

SECTION 4

In teaching the points contained in Section 4, the teacher may be helped if he bears in mind the technical terms that are sometimes employed with reference to purity of vocabulary. A good writer, we are told in advanced text-books on Rhetoric, avoids the use of slang, of foreign and local terms, and of both obsolete and newly coined words; that is to say, a good writer chooses words that are *reputable*, *national*, and *present*. This principle is included in the threefold directions that are given in Section 4. The examples chosen are merely suggestive, and a good teacher will substitute others, or will provide additional examples. The results will probably be more satisfactory if Exercise 5 is taken up orally, so as to permit of explanation and discussion in the case of each sentence.

SECTION 5

In each of the sections dealing with oral work in the *Ontario High School English Composition*, a single principle is considered. In Part I the following are the subjects that are dealt with:

- Section 5, Colloquial Language
- Section 11, Planning a Speech
- Section 17, Addressing the Audience
- Section 26, The Speaker's Voice
- Section 32, How to Secure Emphasis
- Section 38, Holding Attention
- Section 47, The Procedure of Debate

Although these subjects are considered in separate sections which are distributed over the work of the year, practically all of them enter into the work of the pupil from the very beginning of the year, and it is difficult to separate them in dealing with his oral work. The teacher is advised to become familiar with all these sections, so that from the very first, he may be able to direct the attention of the pupils to those points in which their oral work is defective. If there is no special reason for departing from the order of lessons in the book, this order should be followed. Owing to special circumstances, however, it may be necessary, for example, to give the pupils directions as to the use of the voice before they come to Section 26, and in that case the teacher should not hesitate to do so. As a matter of expediency, some teachers will prefer to deal with the principles of oral composition as the necessity arises, and there can be no objection to this method of dealing with them. Other teachers may prefer, in the case of each lesson on oral composition, to take a few minutes to deal with one of the principles, and to review others as they are reached in the text-book.

The important point is that the teacher should not merely read these sections with the pupils. Mere reading of the text-book is certain to have a deadening effect on their interest. In dealing with *colloquial language*, for example, the teacher should have a brief talk with the pupils as to the difference between written and spoken English. This should not take more than five or ten minutes, and it may either precede or follow the oral recitation of the pupils for the day. They may be directed at the end of the lesson to read over the section for themselves. When the pupils have made mental note of this distinction between oral and written language, many opportunities will present themselves in the other English lessons for the teacher to draw their attention to further examples of both colloquial and literary diction. As in the case of the sections on written composition, the list of subjects given in the exercise is merely suggestive, and the teacher may supplement this list by other subjects.

SECTION 6

Before attempting to teach this lesson, the teacher should himself make a thorough study of the picture, and decide upon the order in which the details should be presented to the pupils. The questions given in the lesson will be a guide to him in his study. He should, at the opening of the lesson, ask the pupils to turn directly to the picture, and should proceed to question them in such a way as to arouse their interest in it. It is not intended that the teacher should merely ask the questions given on page 17 and require the pupils to give answers to these questions. A lesson on picture study that is taught in this way will inevitably be more or less mechanical. The purpose of the lesson is to direct the attention of the pupils to significant details, and to develop an appreciation of the picture. The exercise at the end of the lesson may form the subject of either oral or written composition.

GENERAL DIRECTIONS

In dealing with the sections in the remaining chapters in the book, the same method may, in the main, be followed, as in dealing with the lessons in Chapter I. The teacher is again reminded that the text-book is not intended to take the place of the instructor in the class-room. It should, however, serve as a guide to the teacher, and as a basis of review for the pupil. The teacher should remember also that if he wishes to make his teaching effective, he should not rely entirely upon the examples and exercises given in the text-book. He should be continually on the alert for new material to supplement that given in the book. Finally he is reminded that, although in the main he should follow the order of lessons given in the book, there are conditions under which he may think it advisable to omit some of these lessons entirely or to take certain lessons up with the pupils in a different order from that followed in the text-book.

CHAPTER V

COMPOSITION IN THE MIDDLE AND THE UPPER SCHOOL

In the Middle and the Upper School the Course of the Lower School in Composition is continued and extended. Prose models are read critically, and in the Upper School the principles of Rhetoric are systematically studied.

It is presumed that pupils have already become familiar with the principles contained in the *Ontario High School Composition*, and that the teacher will now present these principles in systematic form, with such additional details as are within the reach of pupils at this stage.

In so doing, two methods are open to the teacher. He may prefer to study the principles of Composition and Rhetoric incidentally, taking up the various points as he meets with them in the course of the pupils' reading, and afterwards systematizing these principles toward the end of the year; or he may prefer to make a systematic study of the principles of Composition from the beginning of the year. If he is dealing with the subject incidentally, with the intention of systematizing it toward the close of the year, he will probably base his study largely upon the supplementary reading of the pupils. If, on the other hand, he is presenting the Course systematically from the first, he will require a series of special models and exercises to use with his class.

In either case the teacher must decide what principles should be taken up with the class, and in what order they should be presented. Text-books on Composition and Rhetoric do not follow the same order, and it is not a matter of vital importance that one plan of treatment should be followed rather than another. The teacher should have several of the best text-books for reference, and should select for presentation to his pupils what he considers best in each.

In beginning the work of the year, some teachers think it best to give a number of lessons on external form,—spacing, indentation, etc. This is largely a review of what has been taught in the Lower School. Next in order will come a course of lessons on the principles of Written Composition, then work in Oral Composition, and finally a course of lessons in Rhetoric. The teacher may, of course, prefer to alternate Composition with Rhetoric according to the plan followed in certain text-books. At each stage the lessons are accompanied by practical work—partly written, partly oral—on the part of the pupils.

If the teacher does not wish to follow any particular text-book, and does not wish to alternate Composition and Rhetoric, the following plan will perhaps be suggestive:

I. LESSONS ON EXTERNAL FORM:

1. Spacing
2. Indentation
3. Capitalization
4. Punctuation
5. Spelling

II. LESSONS ON WRITTEN COMPOSITION:

1. Original Work:

(a) *The Main Forms:*

- (i) Description
- (ii) Narration
- (iii) Exposition and Argument

(b) *Minor and Miscellaneous Forms:*

- (i) Notes
- (ii) Letters
- (iii) Press-notices, Advertisements, etc.
- (iv) Resolutions

2. Reproduction:

- (i) The Outline or Synopsis
- (ii) The Abstract or Resumé
- (iii) The Paraphrase and Metaphrase
- (iv) The Translation

3. Reproduction with Original Work:

- (i) Expansion, or Amplification
- (ii) Interpretation, Appreciation, Criticism

III. WORK IN ORAL COMPOSITION:

- 1. Conversation: the Symposium
- 2. The Informal Speech
- 3. The Formal Speech

IV. LESSONS ON RHETORIC:

- 1. The Whole Composition
- 2. The Section
- 3. The Paragraph
- 4. The Sentence
- 5. Diction
- 6. Style in general

It is impossible in a limited space to outline a series of lessons in detail under these headings; but a limited number of such lessons will be given, with suggestions as to method, and these will be followed by models and exercises for the teacher's use.

EXTERNAL FORM

LESSON ON SPACING AND INDENTATION

Subject-matter.—In connection with the treatment of external form, the subject of spacing and indentation will be taken up with the pupils in a single lesson.

In the study of *spacing*, the pupils must first recall what is meant by:

- 1. Single and Double Space (a) between lines; (b) between words.
- 2. Marginal Space.

The rules for single, double, and marginal space should be rapidly reviewed. Pupils should be taught to space generously; the habit of crowding their work is very common. Few pupils seem to know that, while single space is sufficient between the words of a sentence (sometimes even that is not left, the words being run together or placed too closely together), there should be double space between the sentences; that, while single space is sufficient to separate lines ordinarily, there should be double space (1) between titles, headings, etc., and the first line of the composition; (2) between stanzas in verse; (3) between sectional divisions (not paragraphs as a rule) in prose; (4) before and after a quotation in verse consisting of a line or more; (5) sometimes before and after a quotation in prose for emphasis and clearness. It is sometimes necessary even in advanced classes to point out that there should be marginal space left at the top and the left of the sheet of manuscript.

In the study of *indentation*, attention should be drawn chiefly to the indentations of the paragraph, of dialogue, and of quotations. The indentations of quotations require emphasis. Quotations of verse, consisting of a line or more, are always indented on both the left and the right, and quotations of prose of some length, are sometimes indented both on the left and the right, sometimes only on the left, and sometimes not at all. Examples should be given, and the extent of the indentation in each case noted. For instance, where a prose quotation is indented, the lines of the quotation, except the first, are so placed as to come just below the indented first line of the passage into which the quotation is inserted; in other words, the indentation consists of about the width of three letters, or twice the width of the letter *m*. This, it will be noted, is the usual indentation of the first line of a paragraph in print (usually a rather greater indentation is made in manuscript), but occasionally, according to the fancy of the writer, the indentation is deeper.

Method: Time will be saved if the teacher can find examples to illustrate the principles of spacing and indentation in the prose texts that are used for supplementary reading in the class. He will, of course, ask the pupils to observe how the words and the lines are spaced, and what cases of indentation appear in the passage, and to formulate the rules for spacing and indentation. He will write these rules on the black-board and pupils will note them in their books.

If the teacher prefers, however, short extracts may be written on the black-board, each illustrating a single point in spacing and indentation. If time permits, a short exercise should follow.

DESCRIPTION

Text-books in Composition differ as to the order in which the three main forms of Composition shall be studied. However, as Description is a form of Composition that frequently enters into both Narration and Exposition, we shall begin with it.

In the Lower School pupils have learned the distinction between the two main varieties of description—for information, and for impression. They have learned the important elements of structure, namely, those relating to the point of view, the general image, and the arrangement of details, and have noticed different kinds of description dependent upon the nature of the thing described. In the

Middle and the Upper School these points should be studied in somewhat greater detail and with models of a more advanced character. The following outline will indicate the work that should be covered in Description in the Course for the Middle and Upper Schools:

I. MEANING AND SCOPE—Description is the portrayal of concrete objects, by means of language.

II. KINDS OF DESCRIPTION:

1. Scientific, for the purpose of giving information or for the sake of identification
2. Literary, for the purpose of giving an impression

III. ELEMENTS OF STRUCTURE:

1. Selection and Indication of a Point of View:
 - (a) In Time and Place
 - (i) The fixed point of view
 - (ii) The changing point of view
 - (b) In Mood
2. The Parts of a Descriptive Composition:
 - (a) The General Image or the Comprehensive Outline
 - (b) The Details
 - (i) Number
 - (ii) Sequence

IV. QUALITIES AND DEVICES THAT MAKE FOR EFFECTIVENESS:

1. Definiteness (as a rule)
2. Vividness
3. Suspense
4. Suggestion
5. Comparison and Contrast

V. ACCESSORIES OF DESCRIPTION:

1. Narrative Touches
2. Reflective Touches

VI. SUBJECTS FOR DESCRIPTION:

1. Nature
2. Animal Life
3. Human Life
4. Works of Art.

We shall give as an illustration of the method of treatment to be followed, outlines for two lessons, the first upon the point of view, and the second upon some of the devices that make for effectiveness.

LESSON ON THE POINT OF VIEW

Subject-matter: The importance of the point of view in time and place in description, has been considered in the *Ontario High School English Composition*, Section 34; and examples have been given of the fixed point of view, and of the changing or "traveller's" point of view. The following is a further example of the fixed point of view:

Out-of-doors all is quiet. Opposite the window stands the village school-house. There are two parasite trees, with their outspread branches nailed against the white walls, like the wings of culprit kites. There the rods grow. Under them, on a bench at the door, sit school-girls; and barefoot urchins in breeches are spelling out their lessons. The clock strikes twelve, and one by one they disappear and go into the hive, like bees at the sound of a brass pan. At the door of the next house sits a poor woman, knitting in the shade; and in front of her is an aqueduct, pouring its cool, clear water into a rough wooden trough. A travelling carriage, without horses, stands at the inn door, and a postilion in red jacket is talking with a blacksmith, who wears blue woollen stockings and a leather apron. Beyond is a stable, and still farther a cluster of houses and the village church. They are repairing the belfry and the bulbous steeple. A little farther over the roofs of the houses, you can see Saint Wolfgang's lake. Water so bright and beautiful hardly flows elsewhere. Green and blue and silver-white run into each other, with almost imperceptible change. And above are the pinnacles of the mountains: some bald, and rocky, and cone-shaped, and others bold, and broad, and dark with pines.

The following is a good instance of the shifting, or "traveller's" point of view:

Now a dark line, too faint for landmen's eyes, far ahead, which changed into a loom of land, which changed into a cloud, which changed into a dim peak, towering above the sea mists, which changed into a tall crag, with a town, and endless tiers of white fortifications—Gibraltar.

But it should be noted also that the character of the description will depend very largely upon the mood under which the object is viewed. In describing any object, then, we must take into consideration not only the point of view in time and place, but also the point of view in mood, or, as it is sometimes called, the mental point of view. For example, that the following description of a woman's coiffure is written from the man's point of view is sufficiently apparent:

The elderly lady rustled in silks and satins, and bore upon her head a structure resembling the fashion in the ladies' memorandum-book for the year 1770—a superb piece of architecture, not much less than a modern Gothic castle, of which the curls might represent the turrets, the black pins the *chevaux de frise*, and the lappets the paniers.

As a further example, in the following passage the Puerta del Sol in Madrid is described from the point of view of a tourist:

The Puerta del Sol is a public square, from which diverge the five principal streets of the metropolis. It is the great rendezvous of grave and gay—of priest and layman—of gentle and simple—the mart of business and of gossip—the place where the creditor seeks his debtor, where the lawyer seeks his client, where the stranger seeks amusement, where the friend seeks his friend, and the foe his foe; where the idler seeks the sun in winter, and the shade in summer, and the busybody seeks the daily news, and picks up the crumbs of gossip, to fly away with them in his beak to the tertulia of Dona Paquita. Tell me, ye who have sojourned in foreign lands, and know in what bubbles a traveller's happiness consists—is it not a blessing to have your window overlook a scene like this?

Method: The teacher should, if possible, get a sufficient number of copies of the foregoing passages made for the whole class, so that each pupil may have the examples before him; or else passages should be selected from the texts used for

the supplementary reading, to illustrate different points of view. In the case of the first example, the teacher should question the pupils as to the point of view that the author has chosen, in time and in place, and as to the particular expressions that help to indicate the point of view. If the point of view were changed, to the inn door, for example, what changes would have to be made in details?

In the case of the second illustration, ask for the writer's point of view. As an exercise, require the pupils to describe the scene, with the same details, as the vessel departs from Gibraltar.

In the third example, from what mental point of view does the writer describe the coiffure? Is he serious or humorous? Point out expressions that indicate his mood.

In the final illustration, from what point of view in time and in place is the Puerta del Sol described? A traveller or tourist is supposed to be seated at a window overlooking the scene. The writer chooses such details as a traveller might notice. In what mood is the traveller? Suggest other moods. What details would be chosen if the scene were observed by a merchant? A soldier? A beggar?

During the course of the lesson the teacher has made note of the two main headings on the black-board:

The Point of View

1. In Time and Place

- (a) The fixed point of view
- (b) The changing point of view

2. In Mood

LESSON ON EFFECTIVENESS IN DESCRIPTION

As the basis of a later lesson in Description we shall use as a model a passage which will illustrate some of the devices that are used to make description effective.

Subject-matter:

A notable statue has, so to speak, stolen into Westminster Abbey in the night. Visitors on Monday were surprised in the north transept at a fine representation of Mr. Gladstone, which had taken a place on the sacred ground, without the formality of a public announcement. It had, in fact, been placed there in the dark hours of the night. The reason for the stealthy procedure is said to be that Parliamentary precedent is that there should be no unveiling. The statue which has entered the Abbey in such a ghostly manner is a dignified one, and it is placed in a conspicuous position. It suggests a historic contrast, for it stands near Lord Beaconsfield's statue. The two statues recall some of the characteristic traits of the statesmen they commemorate. Lord Beaconsfield is represented in court dress, with the robes and adornments of the Garter. Mr. Gladstone is in workaday attire, over which is the scholastic gown of a doctor of Oxford University. Differing in costume, the statues also differ in pose and expression. A greater vitality, a greater vivacity, and a greater combativeness are thrown into the Gladstone figure and face. Lord Beaconsfield is slightly bent forward. The figure is that of the courtier. The face is veiled with mystery. Mr. Gladstone stands erect; his face glows with animation; his attitude is one of supreme energy and dignity.

Method: Place copies of the passage in the hands of the pupils. Have one pupil read the passage aloud. Ask for the subject of the paragraph. The writer

wishes to describe the statue of Gladstone. In what way does he first excite the reader's interest in it? What does the first sentence suggest? Why does he introduce the reference to Lord Beaconsfield's statue into his description? In what points are the two statues contrasted? Why is such a comparison between these two statues especially appropriate? What means does the writer use to make his description vivid? Select words and sentences that add to the vividness of the description. Suggest any other way in which the writer might have held the interest of the reader till the last. Note the use that might have been made of the principle of suspense if the name of Mr. Gladstone had been kept till the end. Ask the pupils to rewrite the passage, making use of this principle.

NARRATION

When the pupil has completed the Lower School Course in Narration, he should know how to plan a story, should be able to introduce conversation, and should be familiar with the devices that are commonly used to awaken and hold the interest of the reader.

In the Middle and Upper Schools he should notice some of the different forms of narration and the ways in which they appeal to the reader; he should examine in more detail the principles of construction; and he should note more carefully the relations existing between narration and the other forms of composition. The following outline will indicate the work that should be covered in narration in the Middle and Upper Schools:

I. MEANING—Narration is the recounting in sequence of the particulars that make up an occurrence.

II. SOURCES OF INTEREST:

1. Plot or Incident
2. Character
3. Purpose, Point, or Moral

III. PRINCIPLES OF CONSTRUCTION:

1. Point of View
2. Selection of Details—Unity and Proportion
3. Order and Movement
4. Suspense and Surprise
5. Suggestion
6. Climax

IV. PARTS AND ACCESSORIES OF NARRATION:

1. Parts:
 - (a) Narration Proper
 - (b) Dialogue
2. Accessories:
 - (a) Description
 - (b) Reflection

V. KINDS OF NARRATION:

1. The Story:
 - (a) Of Human Life (The True Story—The Novel—The Romance)

- (b) Of Animal Life
 - (c) Of the Supernatural
 - (d) Of the Abstract (The Allegory—the Parable—The Fable)
2. History and Biography
 3. The Drama

In dealing with narration the teacher will, no doubt, find some difficulty in providing suitable material for study with his pupils; for it is not an easy matter to find examples of narration that are of a suitable length to provide material for a single class period. The teacher will probably find it best to base the study of the main principles of narration upon the stories that are used for literature and supplementary reading. Single devices and principles should, however, be studied from such short narrative passages as the teacher is able to place before the pupils. We shall, in the following paragraphs, suggest briefly some of the points that may be considered in the study of a story in supplementary reading, and this will be followed by an outline of a lesson on a short example of descriptive narration that may be placed in the hands of the pupils.

As an example of a narrative used for supplementary reading, we shall take the story of "Rip Van Winkle" from *The Sketch Book*. The story is, of course, hackneyed, but for that reason it is so much the better for our purpose.

THE STORY OF RIP VAN WINKLE

Several periods must, of course, be devoted to the reading and the study of the story. Two plans are open to the teacher, either to read the story through as a whole and then make a study of it afterwards, or to deal with the various points as they present themselves during the actual reading. Whichever plan is followed by the teacher, the study of the story will involve the discussion of such points as may be raised by the following questions:

What kind of story is this? Are the incidents true, or purely imaginary? Compare it, for example, with the story of the Battle of Salamis in Greek history or with the story of "Julius Caesar" or "The Merchant of Venice," or with the story of The Prodigal Son in the New Testament. What elements enter into the story that make it interesting? Has the writer shown any skill in choosing a particular time? Has he introduced any unusual elements into the story? Are you interested in the different characters? What makes the study of these characters interesting? Is the story written with any special purpose in view? Does it contain any moral or lesson? Is it pure narration, or are there any descriptive passages? What have the descriptive passages to do with the rest of the story?

These questions bear upon the kind of story and the sources of interest, rather than upon principles of construction. But side by side with the foregoing, the teacher may present questions relating to the general structure of the narrative, such, for example, as the following:

Why does the author take so much time to tell us about Rip Van Winkle and his life in the village? Why does he not at once pass on to the main point in the story—his meeting with the strange company in the amphitheatre, his falling asleep and awakening? Can you suggest any other way in which the incidents of the story might have been arranged? What would be the effect if the writer were to start out with the statement that he is going to tell the story of a man who fell asleep and

slept for twenty years? How does he keep the reader in suspense, and what unusual incidents does he introduce? In what part of the story does he suggest, rather than actually present, the details? How does the story end? Would it have been better had the author ended it at some earlier point?

After the story is concluded, the teacher may make a brief black-board summary of the chief points which the pupils have learned. Care should be taken, however, in the study of such a story as *Rip Van Winkle* not to weary the pupils with over-analysis. It is better to teach one or two main principles that they will remember than to confuse them with too many details.

Now let us suppose, to use another example, that the pupils have read the account of "A Night among the Pines," from Stevenson's *Travels with a Donkey*. Here they have another type of narration. Is there any plot, any character study? Are the incidents true? What interests you as you read the story? Are there any touches of description or of reflection? Is there any conversation? In what order are the incidents presented? Does the writer use any special devices to arouse and hold the interest of the reader? Is the conclusion an effective one?

VIVIDNESS IN NARRATION

As an example of a shorter passage in which a single principle may be studied in detail, we shall take the story of "The Great University Boat-race," and make it the basis of the study of the principle of vividness in the presentation of a story. It will be noted, of course, that this passage is neither pure description nor pure narration, but is in reality a combination of these two varieties of composition.

THE GREAT UNIVERSITY BOAT-RACE

Putney Bridge at half-an-hour before high tide; thirteen or fourteen steamers; five or six thousand boats, and fifteen or twenty thousand spectators. This is the morning of the great University race, about which every member of the two great Universities, and a very large section of the general public, have been fidgeting and talking for a month or so.

The bridge is black, the lawns are black, every balcony and window in the town is black; the steamers are black with a swarming, eager multitude, come to see the picked youths of the upper class try their strength against one another. There are two friends of ours nearly concerned in the great event of the day. Charles is rowing three in the Oxford boat, and Marston is steering. This is a memorable day for both of them, and more especially for Charles.

Now the crowd surges to and fro, and there is a cheer. The men are getting into their boats. The police-boats are busy clearing the course. Now there is a cheer of admiration, Cambridge dashes out, swings round, and takes her place at the bridge.

Another shout. Oxford sweeps majestically out and takes her place by Cambridge. Away go the police-galleys, away go all the London Club boats, at ten miles an hour down the course. Now the course is clear, and there is almost a silence.

Then a wild hubbub; the people begin to squeeze and crush against one another. The boats are off; the fight has begun; then the thirteen steamers come roaring on after them, and their wake is alive once more with boats.

Everywhere a roar and a rushing to and fro. Frantic crowds upon the towing-path, mad crowds on the steamers, which make them sway and rock fearfully. Ahead Hammersmith Bridge, hanging like a black bar, covered with people as with a swarm

of bees. As an eye-piece to the picture, two solitary flying boats, and the flashing oars, working with the rapidity and regularity of a steam-engine.

"Who's in front?" is asked by a thousand mouths; but who can tell? We shall see soon. Hammersmith Bridge is 'stretching across the water not a hundred yards in front of the boats. For one-half second, a light shadow crosses the Oxford boat, and then it is out into the sunlight beyond. In another second, the same shadow crosses the Cambridge boat. Oxford is ahead.

The men with light-blue neckties say, "By George, Oxford can't keep that terrible quick stroke going much longer;" and the men with dark-blue neckties say, "Can't she, by Jove!" Well, we shall know all about it soon, for here is Barnes Bridge. Again the shadow goes over the Oxford boat, and then one, two, three, four seconds before the Cambridge men pass beneath it. Oxford is winning! There is a shout from the people at Barnes, though they don't know why. Cambridge has made a furious rush, and nearly drawn up to Oxford, but it is useless. Oxford leaves rowing, and Cambridge rows ten strokes before they are level. Oxford has won!

The following is suggested as a method of treatment of this passage in class:

Read the passage to the pupils or have some pupil who is a good reader do so. State the object of the lesson—to study this passage to see what means the writer has employed to make his narrative vivid. Question the pupils as to the paragraphing:

What would the effect have been if the passage had been written in one long paragraph, instead of a number of short ones? In the opening paragraph, what details does the writer choose, in order to make us see the picture plainly? Do you notice anything unusual in the sentence-structure? Read the first sentence of the second paragraph. What devices has the writer used in order to impress us with the density of the crowd? Why not say, "A very large crowd had gathered to see, etc.," or why not say, "The bridge, the lawns, the balconies and windows, and the steamers are black?" Do you notice any other sentences in which these same devices are used? Examine the sentences in the three paragraphs following, as to length. What kind of sentence, long or short, is best suited to produce the effect of life and movement?

In the sentences, "Ahead Hammersmith Bridge"—to the end of the paragraph, the writer uses certain comparisons. Point them out. What is the effect of the comparison in each case? In what other way might you state the idea contained in the sentence beginning "Who's in front?" Which way is the more effective? Why does the writer speak of the shadows passing one another, rather than of the boats? In the final paragraph, why are the different neckties mentioned, rather than the people? Throughout the composition, what tense is used? What use does the writer make of the principle of contrast and of the principle of suspense?

The teacher has, perhaps, been noting on the black-board, as the lesson has proceeded, the different principles and devices that have been used. If not, he now asks the pupils to state these principles and makes a black-board summary.

Vividness is secured in this passage by the following devices:

1. The use of short sentences that suggest rapid movement. Some of the sentences are elliptical.

2. The use of concrete details and particulars instead of general terms.

3. The use of effective comparisons—similes and metaphors.

4. The use of interrogation, exclamation, and direct narration.

5. The use of contrast, comparison, and the principle of suspense. The details chosen throughout are such as to suggest the excitement and eagerness of the crowd.

6. The use of the present tense throughout the story.

The lesson is followed in the next composition period by an exercise in which the pupil has an opportunity to put into practice some, if not all, of the devices which he has learned.

EXPOSITION

In the Lower School Course in Composition the pupils have learned what is meant by Exposition, and have studied a few of the simplest methods used in the exposition of both terms and propositions. Their attention has also been drawn to the relation of exposition to the other forms of Composition. In the Middle and the Upper School it remains merely for the teacher to cover the same work in somewhat greater detail and in a more systematic way. The following outline will indicate the work that should be covered in exposition in the Middle and Upper Schools:

I. MEANING AND SCOPE—Exposition is the process of explaining, or making clear, the meaning of Terms and Propositions.

II. KINDS OF EXPOSITION:

1. Of Terms
2. Of Propositions

III. METHODS OF EXPOSITION:

1. Definition
2. Exemplification, or Particularization
3. Illustration, or Analogy
4. Comparison and Contrast
5. Iteration and Obverse Iteration
6. Deduction, or Inference

IV. ACCESSORIES OF EXPOSITION:

1. Amplification
2. Description
3. Narration
4. Quotation, Suggestion, Allusion or Reference

The teacher will first study with the pupils in some detail the nature of exposition as distinguished from narration, description, and argument. Then he will note the different varieties of exposition. Considerable time will be spent on the methods of exposition, and finally models will be studied which show a combination of methods, and which involve other varieties of Composition.

In order to illustrate the method to be followed in the class-room we shall give examples of lessons on two different points in the study of exposition. The first lesson will deal with the distinction between exposition and description, and the second will deal with one particular method of exposition, namely, exposition by particulars, or examples.

LESSON ON EXPOSITION AS DISTINGUISHED FROM DESCRIPTION

The teacher must in the first place, either by explanation or by question, review with the pupils what is meant by exposition. The work of both the teacher and pupil in the class-room will supply many examples of what it is. The very explanation of the term exposition is in itself an example of exposition.

In the next place the questions of the teacher will be directed toward showing that exposition deals with the class or type, while description deals with a particular member of the class. Examples, the simpler the better, will help to make the distinction clearer. Let one-half of the pupils tell, for example, about a study table, or a teacher's desk, while the other pupils tell about some particular study table, or teacher's desk. When a number of examples of both kinds of composition written by the pupils have been read, the difference between the two varieties of composition will be evident. Many subjects will occur to the teacher as capable of being treated in these two ways, that is, of being explained or expounded in a general way, and of being particularized, or described—such subjects, for example, as “A Blacksmith Shop,” “A Departmental Store,” “A Kitchen Garden,” etc.

LESSON ON EXPOSITION BY EXAMPLES OR PARTICULARS

The class have already studied a form of exposition that is very common in the case of *terms*, namely, exposition by *definition*. They are now ready to study a second simple method of exposition—by *particulars* or *examples*.

In this case it is better to begin with some simple proposition, particulars of which may be readily supplied by the pupils. Let us put down on the black-board, for example, the proposition, “Heat expands bodies.” Under this heading let us enumerate common examples, such as, the effect of heat on the mercury in a thermometer, on a cake in a hot oven, or on steel rails placed end to end on the railway track.

After a sufficient number of examples have been given, ask the pupils to write a paragraph making use of the heading and examples as given on the black-board outline. This paragraph, if properly constructed, will afford a good illustration of the method of exposition by examples or particulars. This should be followed by exercises on expounding other simple propositions in a similar way.

The “teaching” examples may now be followed by “testing” examples, the pupils being required to analyse each passage, and show how and with what effect the method of exemplification is used in its exposition.

Place the following passage before the class, and question them regarding it. What is the proposition that the writer wishes to expound? By what example does he introduce the proposition? What further examples does he use? Are any of these examples of a similar character?

The Power of Water

When a swimmer slaps the water forcibly with his hand, or takes a back dive from a pier and lands squarely on his back, he realizes that the unstable liquid offers not a little resistance. Indeed, although water appears to be unstable, it is surprising to learn what it will do under certain conditions.

A stream from a fireman's hose will knock a man down. The jet from a nozzle used in placer mining in the west eats away a large piece of land in a day, toys with great boulders as if they were pebbles, and would shoot a man over the country as though he were a projectile from a cannon.

There is a story of an easterner of great strength who wagered that he could knock a hole through the jet of one of these nozzles with a sledge hammer. He lifted his arms, swung the sledge, and came down on the ten-inch stream with a force that

would have dented a blacksmith's anvil. But the jet, never penetrated, whisked the big hammer out of the man's hands, and tossed it many feet away into the debris of gold-bearing gravel.

A cavalryman thought that he would have an easy job in cutting a two-inch stream with his sword. He made the attempt at a power plant in Colorado. It was a valiant attempt, but the result was that his sword was shattered in two and his wrist broken.

A little thinner jet of water descending sixteen hundred feet to a manufactory at Grenoble, and travelling at the moderate speed of one hundred yards a second, fractures the best Toledo blades.

ARGUMENTATION

In the Lower School, pupils have learned the distinction between exposition and argument, and have studied the various steps in the development of a simple argument. In the Middle School the pupils will be familiarized with the most common and easy kinds of argument, such as example and analogy (the nature of which they have learned in connection with exposition), personal and circumstantial evidence, and possibly one or two others. It will be found impossible in the Middle School to deal with the subject of Argumentation in detail, on account both of the difficulty of the subject and of the time required. Upper School students should, however, deal with the subject more thoroughly. In view of the vast amount of loose and fallacious reasoning one finds in speeches, newspapers, books, etc., it would seem that a fairly thorough training in logical thought should be exceedingly valuable in our secondary schools.

The following is an outline of work in Argumentation which may be followed in the Middle and in the Upper School, in so far as the previous training and ability of the pupils would seem to make it expedient:

I. DIRECT PROOF:

1. Inductive:

- (a) Personal and Circumstantial Evidence
- (b) Example and Analogy
- (c) *A priori* and *A posteriori* Reasoning

2. Deductive:

The Syllogism

II. INDIRECT PROOF:

1. Disproof:

- (a) The *reductio ad absurdum*
- (b) The Dilemma
- (c) The Method of Residues

2. Refutation:

Exposure of Errors or Weaknesses in Argumentation.

We shall give as an illustration of the method of treatment to be followed, two lessons on Argumentation, as follows:

LESSON ON INDUCTION

Examine the following passage:

Was there no poetry in these Puritans, because they wrote no poetry? We do not mean now the unwritten tragedy of the battle-psalm and the charge; but simply idyllic poetry and quiet home-drama, love-poetry of the heart and the hearth, and the beauties of everyday human life. Take the most commonplace of them: was Zeal-for-Truth Thoresby, of Thoresby Rise in Deeping Fen, because his father had thought fit to give him an ugly and silly name, the less of a noble lad? Did his name prevent his being six feet high? Were his shoulders the less broad for it, his cheeks the less ruddy for it? He wore his flaxen hair of the same length that every one now wears theirs, instead of letting it hang half-way to his waist in essenced curls; but was he therefore the less of a true Viking's son, bold-hearted as his sea-roving ancestors who won the Danelagh by Canute's side, and settled there on Thoresby Ridge, to grow wheat and breed horses, generation succeeding generation, in the old moated grange? He carried a Bible in his jack-boot; but did that prevent him, as Oliver rode past him with an approving smile on Naseby field, thinking himself a very handsome fellow, with his moustache and imperial, and bright red coat, and cuirass well polished in spite of many a dint, as he sat his father's great black horse as gracefully and firmly as any long-locked and essenced cavalier in front of him? Or did it prevent him thinking too, for a moment, with a throb of the heart, that sweet Cousin Patience far away at home, could she but see him, might have the same opinion of him as he had of himself? Was he the worse for the thought? He was certainly not the worse for checking it the next instant, with manly shame for letting such "carnal vanities" rise in his heart, while he was "doing the Lord's work" in the teeth of death and hell; but was there no poetry in him then? No poetry in him five minutes after, as the long rapier swung round his head, redder and redder at every sweep? We are befooled by names. Call him Crusader instead of Roundhead, and he seems at once (granting him only sincerity, which he had, and that of a right awful kind) as complete a knight-errant as ever watched and prayed, ere putting on his spurs, in fantastic Gothic chapel, beneath "storied windows richly dight." Was there no poetry in him, either, half an hour afterwards, as he lay bleeding across the corpse of the gallant horse, waiting for his turn with the surgeon, and fumbled for the Bible in his boot, and tried to hum a psalm, and thought of Cousin Patience, and his father, and his mother, and how they would hear, at least, that he had played the man in Israel that day, and resisted unto blood, striving against sin and the Man of Sin?

And was there no poetry in him, too, as he came wearied along Thoresby dyke, in the quiet autumn eve, home to the house of his forefathers, and saw afar off the knot of tall poplars rising over the broad misty flat, and the one great abele tossing its sheets of silver in the dying gusts, and knew that they stood before his father's door? Who can tell all the pretty child-memories which flitted across his brain at that sight, and made him forget that he was a wounded cripple? There is the dyke where he and his brothers snared the great pike which stole the ducklings—how many years ago? while pretty little Patience stood by trembling, and shrieked at each snap of the brute's wide jaws; and there, down that long dark lode, ruffling with crimson in the sunset breeze, he and his brothers skated home in triumph with Patience when his uncle died. What a day that was! when, in the clear, bright winter noon, they laid the gate upon the ice, and tied the beef-bones under the four corners, and packed little Patience on it. How pretty she looked, though her eyes were red with weeping, as she peeped out from among the heap of blankets and horse-hides, and how merrily their long fen-runners whistled along the ice-lane, between the high banks of sighing reed, as they towed home their new treasure in triumph, at a pace like the race-horse's, to their dear old home among the poplar trees. And now he was going home to meet her, after a mighty victory, a deliverance from heaven, second only in his eyes to that Red Sea one. Was there no poetry in his heart at that thought? Did not the glowing

sunset, and the reed-beds which it transfigured before him into sheets of golden flame seem tokens that the glory of God was going before him in his path? Did not the sweet clamour of the wild fowl, gathering for one rich pæan ere they sank into rest, seem to him as God's bells chiming him home in triumph, with peals sweeter and bolder than those of Lincoln or Peterborough steeple-house? Did not the very lapwing, as she tumbled softly wailing, before his path, as she did years ago, seem to welcome the wanderer home in the name of heaven?

Fair Patience, too, though she was a Puritan, yet did not her cheek flush, her eye grow dim, like any other girl's, as she saw far off the red-coat, like a sliding spark of fire, coming slowly along the straight fen-bank, and fled upstairs into her chamber to pray, half that it might be, half that it might not be he? Was there no happy storm of human tears and human laughter when he entered the court-yard gate? Did not the old dog lick his Puritan hand as lovingly as if it had been a Cavalier's? Did not lads and lasses run out shouting? Did not the old yeoman father hug him, weep over him, hold him at arm's length, and hug him again, as heartily as any other John Bull, even though the next moment he called all to kneel down and thank Him who had sent his boy home again, after bestowing on him the grace to bind kings in chains and nobles with links of iron, and contend to death for the faith delivered to the saints? And did not Zeal-for-Truth look about as wistfully for Patience as any other man would have done, longing to see her, yet not daring even to ask for her? And when she came down at last, was she the less lovely in his eyes because she came, not flaunting with bare bosom, in tawdry finery and paint, but shrouded close in coif and pinner, hiding from all the world beauty which was there still, but was meant for one alone, and that only if God willed, in God's good time? And was there no faltering of their voices, no light in their eyes, no trembling pressure of their hands, which said more, and was more, aye, and more beautiful in the sight of Him who made them, than all Herrick's Dianemes, Waller's Saccharissas, flames, darts, posies, love-knots, anagrams, and the rest of the insincere cant of the court? What if Zeal-for-Truth had never strung together two rhymes in his life? Did not his heart go for inspiration to a loftier Helicon, when it whispered to itself, "My love, my dove, my undefiled, is but one," than if he had filled pages with sonnets about Venuses and Cupids, love-sick shepherds and cruel nymphs?

And was there no poetry, true idyllic poetry, as of Longfellow's "Evangeline" itself, in that trip round the old farm next morning; when Zeal-for-Truth, after looking over every heifer, and peeping into every sty, would needs canter down by his father's side to the horse-fen, with his arm in a sling; while the partridges whirled up before them, and the lurchers flashed like grey snakes after the hare, and the colts came whinnying round, with staring eyes and streaming manes, and the two chatted on in the same sober businesslike English tone, alternately of "The Lord's great dealings" by General Cromwell, the pride of all honest fen-men, and the price of troop-horses at the next Horncastle fair?

Poetry in those old Puritans? Why not? They were men of like passions with ourselves. They loved, they married, they brought up children; they feared, they sinned, they sorrowed, they fought—they conquered. There was poetry enough in them, be sure, though they acted it like men, instead of singing it like birds.—CHARLES KINGSLEY

This passage is sufficiently simple for the pupils to follow when it is read to them, if there is no other means of placing it before them.

In the first place, the class should be asked to determine whether it is an example of exposition, or argument, and whether it belongs to that particular type of argument known as persuasion. Question and discussion will make clear that: (a) Exposition is a form of discourse in which we wish merely to state facts that may not have been clearly understood by the reader or the hearer; (b) Argumentation is a form of discourse in which the writer or speaker states or expounds facts and draws conclusions from them with a view to convincing the

reader or hearer of their truth or falsity, and (c) Persuasion is a form of argument which is so directed as to appeal to the feelings of the reader or hearer with a view to making him act upon his convictions. According to these standards, then, the passage before us is an example of simple argument.

In the next place, question the class as to the general proposition, of the truth of which the writer wishes to convince his readers. Where is this truth stated? It will be seen that it is repeated throughout the passage in question form, beginning with the opening sentence, and that it is finally restated in assertive form in the last paragraph.

What method does the writer use in attempting to convince the reader that there was "poetry in those old Puritans"? Let us make a black-board analysis of the passage and see:

1. Statement of thesis—that there was poetry in the Puritans although they wrote no poetry
2. Definition of what the writer means by *poetry*
3. Zeal-for-Truth Thoresby as an example of the Puritans—"the most commonplace of them" (*a fortiori* argument)
4. A series of particulars showing the poetry in the lives of Zeal-for-Truth Thoresby, his cousin Patience, his father, etc.
5. Conclusion drawn from these particulars, stated in the last paragraph of the passage.

This then is an example of argument in which a conclusion is drawn from a series of particulars. What name is given to this kind of reasoning? Induction.

Notice in the next place, the particular method of inductive argument that is used. The writer is not able to prove that there was poetry in the Puritans by giving illustrations of poems produced. He merely presents a series of accompanying circumstances which would lead us to believe that the poetic feeling was there. In legal phraseology what name is given to evidence of this kind? Circumstantial evidence.

The teacher has throughout the lesson noted on the black-board the main points that have been developed, and this black-board summary is now rapidly reviewed. If time permits, some member of the class will in conclusion read the passage again to the class.

LESSON ON DEDUCTION

Examine the following passage:

I have heard educated men speak with an ill-disguised contempt of the studies of the naturalist, and ask, not without a shrug, "What is the use of knowing all about those miserable animals—what bearing has it on human life?"

I cannot but think that he who finds a certain proportion of pain and evil inseparably woven up in the life of the very worms will bear his own share with more courage and submission; and will, at any rate, view with suspicion those weakly amiable theories of the divine government which would have us believe pain to be an oversight and a mistake—to be corrected by and by. On the other hand, the predominance of happiness among living things—their lavish beauty—the secret and wonderful harmony which pervades them all, from the highest to the lowest, are equally striking refutations of that modern Manichean doctrine, which exhibits the world as a slave-mill, worked with many tears, for mere utilitarian ends.

There is yet another way in which natural history may, I am convinced, take a profound hold upon practical life, and that is, by its influence over our finer feelings,

as the greatest of all sources of that pleasure which is derivable from beauty. I do not pretend that natural history knowledge, as such, can increase our sense of the beautiful in natural objects. I do not suppose that the dead soul of Peter Bell, of whom the great poet of nature says,

A primrose by the river's brim,
A yellow primrose was to him—
And it was nothing more,

would have been a whit roused from its apathy by the information that the primrose is a Dicotyledonous Exogen, with a monopetalous corolla and central placentation. But I advocate natural history knowledge from this point of view, because it would lead us to *seek* the beauties of natural objects, instead of trusting to chance to force them on our attention. To a person uninstructed in natural history, a country or sea-side stroll is a walk through a gallery filled with wonderful works of art, nine tenths of which have their faces turned to the wall. Teach him something of natural history, and you place in his hands a catalogue of those which are worth turning round.—HUXLEY.

This passage may readily be placed before the class by methods already indicated. The pupils will be asked in the first place to state the proposition which the writer wishes to prove. It is, of course, contained in the opening sentence. He wishes to convince the reader that the study of animal life is of value to man.

In what form does the writer present his argument? In order to answer this question it is necessary to analyse the passage. Make a black-board analysis as follows:

- I. Proposition to be proved: That the study of animal life is of value to man.
- II. Brief: It is of value to man because:
 1. It teaches him the place of pain and evil in the Divine order of things.
 2. It teaches him that there is beauty and harmony in all Nature.
 3. It leads him to *seek* the beauties of natural objects instead of trusting to chance to draw his attention to them.

The class may now be asked to consider whether the conclusion is such as may fairly be drawn from the reasons that are presented. If the pupils have studied the simple form of the syllogism they will discover for themselves that in the case of each of the reasons, one step of the argument is missing. When this step is supplied, the argument, in the case of the first reason, for example, may be stated as follows:

It is of value to man to know the place of pain and evil in the Divine order of things;

The study of animal life teaches him the place of pain and evil;

Therefore the study of animal life is of value to man.

The pupils should in the next place be asked to examine the argument as thus developed in syllogistic form, to see whether the premises upon which the reasoning is founded are true. In the case of every syllogism the major premise either must be accepted as self-evident or must be proved to be true. In this case the writer assumes the truth of the major premise as self-evident and not requiring proof. Is he wrong in doing so?

The black-board summary should be reviewed as in the case of the previous lesson, and if time permits, the teacher may direct the attention of the pupils to the style of the passage and to the special devices which the writer has used to make his argument effective.

LESSONS IN ANALYSIS OF DEFECTIVE ARGUMENTS

Place the following passage before the class:

A rhinoceros in full charge would not fear collision with a cobweb. And the earth need not fear collision with a comet. In 1861 we passed through the tail of a comet, and no one knew anything about it at the time. For a hundred million years life has been continuous on the earth, though we have been visited by at least five comets every year. If comets could ever have done the earth any harm they would have done it long ago, and you and I should not be discussing comets or anything else.

Have the pupils make an analysis of the passage so as to show the proposition which the writer wishes to prove, and the methods by which he attempts to prove it.

I. Proposition: That the earth need not fear collision with a comet.

II. Brief: 1. (*Method of analogy*) The earth colliding with a comet is compared to a rhinoceros in collision with a cobweb.

2. (*Method of induction*) The earth passed through the tail of a comet in 1861, without being harmed by it.

3. (*Method of induction*) Since millions of comets have visited our system without harming us, there is no reason for considering them dangerous.

Ask the pupils to consider each of these arguments in turn, and to judge whether or not the reasoning is valid. The analogy in the first argument does not hold. The tail of a comet, (composed possibly of poisonous gases) cannot properly be compared to a cobweb. In the second argument the writer has drawn a conclusion from only one particular. In order that this conclusion may be valid he should satisfy us that all comets are identical in character with that of 1861. In the third argument the writer does not give sufficient data on which to base his conclusions. In order that the argument may be valid he must satisfy us not only that many comets have visited our system, but also that they have actually come into collision with the earth, without harmful results.

After the passage has been analysed in this way, the pupils may be asked to rewrite the paragraph in such a way as to provide against the fallacies which it contains. This exercise will be followed by the analysis of further passages containing faulty arguments.

CHAPTER VI

RHETORIC IN THE MIDDLE AND THE UPPER SCHOOL

The pupil who has completed the work in the *Ontario High School English Composition* in the Lower School should be familiar with the most important principles of Rhetoric. The Course in Rhetoric for the Middle and the Upper School will consist in the study of more difficult examples, in the more thorough and systematic organization of the principles of Rhetoric, and in the application of these principles to the pupils' own composition.

As already pointed out, this work may be studied systematically from the beginning or may be taken up incidentally and organized later in the year. If the principles are studied systematically the teacher may either begin with diction and proceed to the study of the sentence, the paragraph, and the composition as a whole, concluding with the qualities of style; or he may begin with the composition as a whole and treat of the paragraph, the sentence, and diction, concluding, as in the former case, with the qualities of style. The latter order is the one most generally followed. When a particular division of the subject has been studied, special attention should be given to these principles, in the criticism of the pupils' compositions. Indeed, the teacher should draw as many of his illustrations as possible from the work of the pupils. If the principles are taken up incidentally, the pupils' compositions will furnish the basis for the lessons. The work in Rhetoric should, however, not consist wholly of the consideration of principles arising out of these compositions, but should include also the study of good models. For example, after studying sentences from the pupils' compositions, which exemplify faulty arrangement, the teacher should study with the class a model from some good author, showing effective arrangement of the facts of the sentence.

It will generally be found advisable to have the pupils use rhetoric note-books, in which they may keep copies of good models and examples, and in which they may enter a statement of the principles as they arise. After a certain principle has been discussed, the teacher may ask the pupils to state it in their own words, to see that it is fully understood; but, on the whole, it is probably better that the teacher should finally dictate the statement of the principle to the class, in the form in which it is to be entered in their note-books.

It is sometimes advisable that the teacher should require the pupils to commit to memory statements of important principles, such, for example, as the laws of paragraph structure. It need hardly be pointed out, however, that the mere giving of rhetoric notes to commit to memory does not constitute the teaching of Rhetoric. The note should be the natural summary of the lesson and should never take the place of the lesson itself. The important thing, after all, is that the pupil should understand the principles, and should be able to apply them in his own composition.

As an illustration of the method to be followed in the teaching of Rhetoric we shall give outlines of several lessons on different divisions of the subject.

LESSON ON COHERENCE IN THE PARAGRAPH

The pupils have already in the Lower School studied the principle of coherence in the paragraph (*Ontario High School English Composition*, pp. 76 and 282); and a lesson in coherence as exemplified in a paragraph such as the following must be largely a review of the points that have been dealt with in the Lower School Course.

Place the following paragraph before the class:

1. As long as you are journeying in the interior of the desert, you have no particular point to make for as your resting-place. 2. The endless sands yield nothing but small stunted shrubs; even these fall after the first two or three days, and from that time you pass over broad plains—you pass over newly-reared hills—you pass through valleys dug out by the last week's storm—and the hills and the valleys are sand, sand, sand, still sand, and only sand, and sand, and sand again. 3. The earth is so samely that your eyes turn towards heaven—towards heaven, I mean, in the sense of sky. 4. You look to the sun, for he is your task-master, and by him you know the measure of the work that you have done, and the measure of the work that remains for you to do. 5. He comes when you strike your tent in the early morning, and then, for the first hour of the day, as you move forward on your camel, he stands at your near side, and makes you know that the whole day's toil is before you; then for a while, and a long while, you see him no more, for you are veiled and shrouded, and dare not look upon the greatness of his glory, but you know where he strides overhead by the touch of his flaming sword. 6. No words are spoken, but your Arabs moan, your camels sigh, your skin glows, your shoulders ache, and for sights you see the pattern and the web of the silk that veils your eyes, and the glare of the outer light. 7. Time labours on—your skin glows, your shoulders ache, your Arabs moan, your camels sigh, and you see the same pattern in the silk, and the same glare of light beyond; but conquering time marches on, and by-and-by the descending sun has compassed the heaven, and now softly touches your right arm, and throws your lank shadow over the sand right along on the way for Persia. 8. Then again you look upon his face, for his power is all veiled in his beauty, and the redness of flames has become the redness of roses; the fair, wavy cloud that fled in the morning now comes to his side once more—comes blushing, yet still comes on—comes burning with blushes, yet comes and clings to his side.—A. W. KINGLAKE

Read the passage aloud, or have one of the pupils read it. Ask the pupils to suggest a title for it. They will probably suggest such titles as: "The Sun in the Desert," "The Task-master," "Sand and Sun." What part of the paragraph constitutes the introduction? Which sentence should you consider as the topic sentence? ("You look to the sun . . . remains for you to do.") What is the relation of the first three sentences to the remainder of the paragraph? If these sentences were omitted, what would be the effect? They contain necessary information—explanatory details that prepare the way for the facts contained in the remainder of the passage.

Now examine the body of the paragraph following the topic sentence. What is the thread that runs through the paragraph and joins together its successive parts? The references to the movement of the sun. Point out the chief expressions that indicate a change in position. "He comes in the early morning," "he strides overhead," "the descending sun has compassed the heaven." Now glance over the whole paragraph and draw up a plan:

Introduction: The endless sand of the desert

Topic sentence: The sun your task-master

Development: Early morning; midday; evening.

It is evident that the order in which the different thoughts are presented is such as to give continuity to the paragraph. It is necessary, however, to examine the paragraph more closely, sentence by sentence, to see if the writer has used any special devices to connect the thoughts contained in the successive sentences. The paragraph as a whole may possess coherence, but yet there may be a lack of proper connection among some of the details.

What is the relation between sentences 1 and 2? If you wished to express the connection by a special word, what conjunction would you use? In the second sentence, what striking device is used to connect the various details? Note the repetition of *you pass*. What constitutes the connection between sentences 2 and 3? The word *namely* repeats the idea of the preceding sentence. What is the connection between sentences 3 and 4? Sentence 3 speaks of the sky; sentence 4 speaks of the sun, in particular.

In the remaining sentences point out the special expressions that denote the passage of time. These expressions are very marked. How is sentence 6 connected with the preceding sentence? The connection in thought is so close that no special expression is required. Examine sentences 6 and 7. What is the effect of the repetition of details? They denote a continuance of the same conditions. You will notice that the effect is heightened by the use of parallel construction.

Either while the study of the paragraph is in progress or at its close the teacher should make a black-board outline of the chief points of the lesson, for purposes of review.

Black-board Summary

The law of coherence in the paragraph demands that the relation of each thought in the paragraph to its context shall be unmistakable. In this paragraph coherence has been secured by the following means:

1. The order in which the thoughts are presented
2. The use of special expressions to mark the passage of time
3. The close connection between thoughts
4. The use of repetition and of parallel construction.

LESSON ON SENTENCE STRUCTURE

Write the following paragraph on the black-board or place a copy in the hands of each pupil:

1. It is now sixteen or seventeen years since I saw the queen of France, then the dauphiness, at Versailles; and surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision. 2. I saw her just above the horizon, decorating and cheering the elevated sphere she just began to move in—glittering like the morning star, full of life, and splendour, and joy. 3. Oh! what a revolution! and what a heart must I have to contemplate without emotion that elevation and that fall. 4. Little did I dream when she added titles of veneration to those of enthusiastic, distant, respectful love, that she should ever be obliged to carry the sharp antidote against disgrace concealed in that bosom; little did I dream that I should have lived to see such disasters fallen upon her in a nation of gallant men, in a nation of men of honour, and of cavaliers. 5. I thought ten thousand swords must have leaped from their scabbards to avenge even a look that threatened her with insult. 6. But the age of chivalry is gone. 7. That of sophisters, economists, and calculators, has succeeded; and the glory of Europe is extinguished forever. 8. Never, never more shall we behold that generous loyalty to rank and sex, that proud submission, that dignified obedience, that subordination of the heart, which kept alive, even in servitude itself, the spirit of an exalted freedom. 9. The unbought grace of life, the cheap defence of nations, the nurse of manly sentiment and heroic enterprise, is gone! 10. It is gone, that sensibility of principle, that chastity of honour, which felt a stain like a wound, which inspired courage whilst it mitigated ferocity, which ennobled whatever it touched, and under which vice itself lost half its evil, by losing all its grossness.—BURKE

First read the passage to the class, or have a pupil read it. Ask the class what the paragraph is about, and what feelings the writer expresses. Question the class so as to bring out the fact that the differences in sentence structure have much to do with the expression of the writer's feeling. Then ask the class to examine the paragraph with you, sentence by sentence, so as to see what different forms of sentence structure the writer uses. Either make a running commentary on the black-board or make a black-board summary at the end of the lesson.

Detailed study of sentences:—Sentence 1: Ask pupils to note the order of words in each part of the sentence. Suggest a different order in each case and ask pupils to make comparisons. Sentence 2: Compare the order of words in this sentence with that in the second half of sentence 1. Note the name that is given to each of these different kinds of sentences (Periodic and Loose). Sentence 3: What is the effect of the exclamatory form in this sentence? Sentence 4: Point out parallel expressions in this sentence. What is the effect of their use? Sentence 5: The natural order of words is followed in this sentence. What device does the writer use to make the sentence forcible? Sentences 6 and 7: Why does the writer use short sentences? Sentences 8, 9, 10: Question pupils as to points in which these sentences are similar (cumulative details), and points in which they differ (length, order of words). What is the effect of having the paragraph end with a long, rather than a short, sentence?

The black-board summary should consist of a list of the different variations from the usual order of words in the sentence, with notes as to any special rhetorical devices that the writer has used to make his sentences impressive.

LESSON ON THE USE OF APPROPRIATE DICTION

Before completing the Course in English Composition in the Lower School, the pupil will have already learned the simple principles that govern the choice and use of words. In the Middle School the principles of purity, propriety, and precision will be reviewed, and the principle of brevity, involving the study of redundancy, tautology, pleonasm, etc., will be further discussed. Exercises will be supplied from the pupils' own compositions, as well as from Chapter IX of this Manual. The class will then be in a position to examine the diction of various prose models more critically and to consider the appropriateness of the language used. The study of the following paragraph will afford an illustration of one way in which this subject may be treated:

Joe is a less boy than many of his companions (some of whom are fifteeners and sixteeners) and a poorer than all, as may be conjectured from the lamentable state of that patched, round frock, and the ragged condition of those unpatched shoes, which would encumber, if anything could, the light feet that wear them. But why should I lament the poverty that never troubles him? Joe is the merriest and happiest creature that ever lived twelve years in this wicked world. Care cannot come near him. He hath a perpetual smile on his round ruddy face, and a laugh in his hazel eye that drives the witch away. He works at yonder farm at the top of the hill, where he is in such repute for intelligence and good humour, that he has the honour of performing all the errands of the house, of helping the maid, the mistress, and the master, in addition to his own stated office of carter's boy. There he works hard from five till seven, and then he comes here to work still harder under the name of play—batting, bowling, and fielding, as if for life, filling the place of four boys; being, at a pinch, a whole eleven.—MISS MITFORD

Have this paragraph written on the black-board. State to the class the object of the lesson. Read the paragraph through as a whole. Then proceed to question the class regarding the appropriateness of the expressions:

Sentence 1. What does the writer mean by a *less boy*? Does she mean "smaller"? What is the difference in meaning between *companions* and *comrades*? Which implies the closer intimacy? Can you justify the use of the words *fifteeners* and *sixteeners*? Are they dictionary words? Distinguish between *conjectured* and *guessed*. Which is the better word here? Why not say *his clothing* instead of *the lamentable state, etc.*? Sentence 2. Why not say *his poverty* instead of *the poverty that never troubles him*? Sentence 3. Do not *merriest* and *happiest* convey almost the same idea? Why, then, use them both? Why is there a necessity of saying *this wicked world*? Sentence 5. Why does the writer use *hath* instead of *has*? What is the effect of the use of an archaic form? Distinguish between *perpetual*, *continual*, and *continuous*. Why use the word *hazel*? What does it add to the sentence? Why not say *drives care away* instead of *drives the witch away*? Sentence 6. What is the difference between *the farm, that farm, and yonder farm*? Substitute *has such a reputation for is in such repute*. In what way is the meaning changed? Distinguish between *intelligence* and *cleverness*. Why not say *he is sent on all the errands* instead of *has the honour of performing all the errands*? Why say *stated office* instead of *regular work*? Sentence 7. Select expressions in this sentence in which particulars are used instead of more general terms. What is the effect?

A study of the diction of the passage may be followed by an exercise in composition, in which the pupils are asked to describe a different type of farm boy, one who is very idle, for example. A study of the diction used in these class compositions would naturally follow.

LESSON ON QUALITIES OF STYLE

Both in the Lower and the Middle School the pupils will have studied many passages that exemplify the qualities of clearness and force, and will have observed the most important devices that are used to secure the quality of beauty. The development of the æsthetic qualities in the pupil's own style is a matter of time and is dependent on the growth of the pupil's literary taste, his command of language and his sense of rhythm, harmony, and balance in the sentence. As a general rule, it is not advisable for the teacher, even in the Middle School, to encourage the average pupil to attempt this style of writing. Such attempts, unless carefully guarded and criticised, are apt to result in "fine writing," and in showy imitations in which the writer's thought is obscured by a series of high-sounding phrases.

In the Upper School, however, the pupil's attempt to express his ideas in elevated and imaginative language should produce better results, and although the imitation of the poetic style of such writers as Ruskin is, in most cases, dangerous, yet an examination of passages from these authors and a consideration of the qualities that enter into the æsthetic style should be of value to the pupil.

The following passage is an example of poetic prose, from Ruskin, as quoted by Genung. Place the passage before the class:

We know that gentians grow on the Alps, and olives on the Appenines; but we do not enough conceive for ourselves that variegated mosaic of the world's surface which a bird sees in its migration, that difference between the district of the gentian and of the olive which the stork and the swallow see far off, as they lean upon the sirocco wind. Let us, for a moment, try to raise ourselves even above the level of their flight, and imagine the Mediterranean lying beneath us like an irregular lake, and all its ancient promontories sleeping in the sun; here and there an angry spot of thunder, a grey stain of storm, moving upon the burning field; and here and there a fixed wreath of white volcano smoke, surrounded by its circle of ashes; but for the most part a great peacefulness of light, Syria and Greece, Italy and Spain, laid like pieces of golden

pavement into the sea-blue, chased, as we stoop nearer to them, with bossy beaten work of mountain chains, and glowing softly with terraced gardens, and flowers heavy with frankincense, mixed among masses of laurel, and orange and plumy palm, that abate with their grey-green shadows the burning of the marble rocks, and of the ledges of porphyry sloping under lucent sand. Then let us pass farther towards the north, until we see the orient colours change gradually into a vast belt of rainy green, where the pastures of Switzerland, and poplar valleys of France, and dark forests of the Danube and Carpathians stretch from the mouths of the Loire to those of the Volga, seen through clefts in grey swirls of raincloud and flaky veils of the mist of the brooks, spreading low along the pasture lands; and then, farther north still, to see the earth heave into mighty masses of leaden rock and heathy moor, bordering with a broad waste of gloomy purple that belt of field and wood, and splintering into irregular and grisly islands amidst the northern seas, beaten by storm and chilled by ice-drifts, and tormented by furious pulses of contending tide, until the roots of the last forests fail from among the hill ravines, and the hunger of the north wind bites their peaks into barrenness; and, at last, the wall of ice, durable like iron, sets, death-like, its white teeth against us out of the polar twilight.

Before beginning a study of the qualities of style, have the class make an analysis of the paragraph. To what class of composition does it belong? What is the writer's point of view in place? What is his mental point of view? What is the subject of the paragraph? Where is it stated or indicated? Make an outline of the paragraph so as to show its divisions. Examine the paragraph now from the standpoint of style. What terms might be used to describe the style? Poetic, imaginative, aesthetic, picturesque, melodious, etc. Which term is best? What means has the writer used to secure these effects? Make special note of the following points:

1. Diction: Word-painting, *grey stain of storm, gloomy purple, sets its white teeth*; picturesque and suggestive epithets, *sirocco wind, ancient promontories, angry spot, flaky veils*.
2. Sentence structure: Parallel construction, as, for example, in the second sentence; the arrangement and grouping of phrases and clauses to give balance to the sentence.
3. Melody: Alliteration, *grey stain of storm, volcano smoke surrounded by its circle of ashes, mixed among masses of laurel, orange, and plumy palm*. Rhythm, *bossy beaten work of mountain chains, tormented by furious pulses of contending tide*.
4. Figures of speech: *its promontories sleeping in the sun, the hunger of the north wind bites their peaks*.
5. Pictureque suggestions: *they lean upon the sirocco wind, the dark forests of the Danube and the Carpathians*.

It is not advisable to ask the pupils to make any attempt to imitate these devices, and after attention has been called to them and they have been noted on the black-board the lesson may be concluded by having the passage read aloud once more, in such a way as to impress vividly upon the class its beauty of expression.

CHAPTER VII

LETTERS

(See *Ontario High School English Composition*, Sections 19, 20, 21, 40, 41, 42.)

Before reaching the Middle School, pupils have become familiar with the parts of the letter and have had practice in writing both business and friendly letters. In the Middle and the Upper School the practice will be continued; but in addition, pupils should be required to study good models. The personal element enters to such a large extent into letter writing, that the product of the class-room is likely to be more or less artificial; but the pupil who becomes familiar with fine models is much more likely to acquire the delicacy of expression and the graces of style which characterize such letters, than the pupil who has made no such study.

The following may serve as models, which the teacher may read to the class if it is impossible to place copies in their hands:

ROBERT LOUIS STEVENSON TO A SMALL BOY (THOMAS ARCHER)

The following is the introductory paragraph only:

TAUTIRA, ISLAND OF TAHITI [November, 1888].

DEAR TOMARCHER:

This is a pretty state of things! seven o'clock and no word of breakfast! And I was awake a good deal last night, for it was full moon, and they had made a great fire of cocoanut husks down by the sea, and as we have no blinds or shutters, this kept my room very bright. And then the rats had a wedding or a school-feast under my bed. And then I woke early, and I have nothing to read except Virgil's *Æneid*, which is not good fun on an empty stomach, and a Latin dictionary, which is good for naught, and by some humorous accident, your dear papa's article on Skerryvore. And I read the whole of that, and very impudent it is, but you must not tell your dear papa I said so, or it might come to a battle in which you might lose either a dear papa or a valued correspondent, or both, which would be prodigal. And still no breakfast; so I said "Let's write to Tomarcher."

ROBERT LOUIS STEVENSON.

LEWIS CARROLL TO A LITTLE GIRL

CHRIST CHURCH, OXFORD,

Dec. 9, 1875.

MY DEAR GERTRUDE,

This really will *not* do, you know, sending one more kiss every time by post; the parcel gets so heavy it is quite expensive. When the Postman brought in the last letter, he looked quite grave. "Two pounds to pay, sir!" he said. "*Extra weight*, sir!" (I think he cheats a little, by the way. He often makes me pay *pounds*, when I think it should be *pence*.) "Oh, if you please, Mr. Postman!" I said, going down gracefully on one knee (I wish you could see me go down on one knee to a Postman—it's a very pretty sight), "do excuse me just this'once! It's only from a little girl!"

"Only from a little girl!" he growled. "What are little girls made of?" "Sugar and spice," I began to say, "and all that's ni—" but he interrupted me. "No! I don't mean *that*. I mean what's the good of little girls when they send such heavy letters?" "Well, they're not *much* good, certainly," I said, rather sadly.

"Mind you don't get any more such letters," he said, "at least, not from that particular little girl." . . .

I promised him we would send each other *very* few more letters—"Only two thousand four hundred and seventy, or so," I said. "Oh!" he said, "a little number like *that* doesn't signify. What I mean is, you musn't send *many*."

So, you see, we must keep count now, and when we get to two thousand four hundred and seventy, we musn't write any more unless the Postman gives us leave.

I sometimes wish I were back on the shore at Sandown; don't you?

Your loving friend,

LEWIS CARROLL

MISS GERTRUDE CHATAWAY.

THOMAS BAILEY ALDRICH TO HIS FRIEND MORSE, ACKNOWLEDGING THE RECEIPT OF
A LETTER

MY DEAR MORSE:

It was very pleasant to receive a letter from you the other day. Perhaps I should have found it pleasanter if I had been able to decipher it. I don't think I mastered anything beyond the date, which I knew, and the signature, at which I guessed.

There is a singular and perpetual charm in a letter of yours—it never grows old, and it never loses its novelty. One can say every morning, as one looks at it: "Here's a letter of Morse's I haven't read yet. I think I shall take another shy at it to-day, and maybe I shall be able, in the course of a few years, to make out what he means by those t's that look like w's, and those i's that haven't any eyebrows."

Other letters are read, and thrown away, and forgotten, but yours are kept for ever—unread. One of them will last a reasonable man a lifetime.

Yours faithfully,

T. B. ALDRICH.

CHARLES LAMB, TO HIS FRIEND PATMORE, INQUIRING ABOUT HIS DOG

CHASE, ENFIELD.

DEAR P.:

Excuse my anxiety, but how is Dash? I should have asked if Mrs. Patmore kept her rules, and was improving; but Dash came uppermost. The order of our thoughts should be the order of our writing. Goes he muzzled, or *aperto ore*? Are his intellects sound, or does he wander a little in his conversation? You cannot be too careful to watch the first symptoms of incoherence. The first illogical snarl he makes, to St. Luke's with him! All the dogs here are going mad, if you believe the overseers; but I protest they seem to me very rational and collected. But nothing is so deceitful as mad people, to those who are not used to them. Try him with hot water; if he won't lick it up it is a sign he does not like it. Does his tail wag horizontally or perpendicularly? That has decided the fate of many dogs in Enfield. Is his general deportment cheerful? I mean when he is pleased—for otherwise there is no judging. You can't be too careful. Has he bit any of the children yet? If he has, have them shot, and keep him for curiosity, to see if it was the hydrophobia. Do you get paunch for him? Take care the sheep was sane. You might pull out his teeth (if he would let you) and then you need not mind if he were as mad as a Bedlamite. . . .

I send my love in a — to Dash.

C. LAMB.

EMERSON TO HERMANN GRIMM, A LETTER OF INTRODUCTION

CONCORD, MASSACHUSETTS, April 14, 1867.

MY DEAR MR. GRIMM:

Will you allow me the pleasure of introducing to you a young friend of mine, Mr. William James, a student of medicine at Cambridge? He has lately returned from South America, whither he accompanied Professor Agassiz in his scientific tour in Brazil. He goes now to Berlin with a view to the further prosecution of his studies. His father, Henry James, Esq., an old friend of mine, is a man of rare insight and of brilliant conversation; and I doubt not you will find the son the valued companion that we hold him. He asks me rather suddenly for this letter, or I should make it the companion of one or two more that have long been due to yourself and to my friend Gisela Arnim, to whom I pray you to present my affectionate salutations, with the promise to make to her soon a special acknowledgment of her letter, which, though addressed to my daughter, directly concerned me, and of her book, on which I have much to say.

I remain your affectionate debtor,

R. WALDO EMERSON.

HERMANN GRIMM, Esq.

JAMES RUSSELL LOWELL TO NATHANIEL HAWTHORNE, A LETTER OF INTRODUCTION

CAMBRIDGE, August 5, 1860.

MY DEAR HAWTHORNE:

I have no Masonic claim upon you except community of tobacco, and the young man who brings this does not smoke.

But he wants to look at you, which will do you no harm, and him a great deal of good.

His name is Howells, and he is a fine young fellow, and has written several poems in the *Atlantic*, which of course you have never read, because you don't do such things yourself, and are old enough to know better.

When I think of how much you might have profited by the perusal of certain verses of somebody who shall be nameless—but, no matter! If my judgment is good for anything, this youth has more in him than any of our younger fellows in the way of rhyme.

Of course he can't hope to rival the *Consulo Planco* men. Therefore let him look at you and charge it

To yours always,

J. R. LOWELL.

ROBERT LOUIS STEVENSON TO MRS. SITWELL

BARBIZON, April, 1875.

MY DEAR FRIEND:

This is just a line to say I am well and happy. I am here in my dear forest all day long in the open air. It is very be—no, not beautiful exactly, just now, but very bright and living. There are one or two song-birds and a cuckoo; all the fruit-trees are in flower, and the beeches make sunshine in a shady place. I begin to go all right; you need not be vexed about my health; I really was ill at first, as bad as I have been for nearly a year; but the forest begins to work, and the air, and the sun, and the smell of the pines. If I could stay a month here, I should be as right as possible. Thanks for your letter.

Your faithful

R. L. S.

THE POET COWPER, TO HIS COUSIN LADY HESKETH

Olney, Feb. 9th, 1786.

MY DEAREST COUSIN:

I have been impatient to tell you that I am impatient to see you again. Mrs. Unwin partakes with me in all my feelings upon this subject, and longs also to see you. I should have told you so by the last post, but have been so completely occupied by this tormenting specimen, that it was impossible to do it. I sent the General a letter on Monday, that would distress and alarm him; I sent him another yesterday, that will, I hope, quiet him again. Johnson has apologized very civilly for the multitude of his friend's strictures; and his friend has promised to confine himself in future to a comparison of me with the original, so that, I doubt not, we shall jog on merrily together. And now, my dear, let me tell you once more, that your kindness in promising us a visit has charmed us both. I shall see you again. I shall hear your voice. We shall take walks together. I will show you my prospects, the hovel, the alcove, the Ouse and its banks, everything that I have described. I anticipate the pleasure of those days not very far distant, and feel a part of it at this moment. Talk not of an inn! Mention it not for your life! We have never had so many visitors, but we could easily accommodate them all; though we have received Unwin, and his wife, and his sister, and his son all at once. My dear, I will not let you come till the end of May, or beginning of June, because before that time my greenhouse will not be ready to receive us, and it is the only pleasant room belonging to us. When the plants go out, we go in. I line it with mats, and spread the floor with mats; and there you shall sit with a bed of mignonette at your side, and a hedge of honeysuckles, roses, and jasmine; and I will make you a bouquet of myrtle every day. Sooner than the time I mention, the country will not be in complete beauty.

And I will tell you what you shall find at your first entrance. Imprimis, as soon as you have entered the vestibule, if you cast a look on either side of you, you shall see on the right hand a box of my making. It is the box in which have been lodged all my hares, and in which lodges Puss at present; but he, poor fellow, is worn out with age, and promises to die before you can see him. On the right hand stands a cupboard, the work of the same author; it was once a dove cage, but I transformed it. Opposite to you stands a table, which I also made; but a merciless servant having scrubbed it until it became paralytic, it serves no purpose now but of ornament; and all my clean shoes stand under it. On the left hand, at the further end of this superb vestibule, you will find the door of the parlour, into which I will conduct you, and where I will introduce you to Mrs. Unwin, unless we should meet her before, and where we will be as happy as the day is long. Order yourself, my cousin, to the Swan at Newport, and there you shall find me ready to conduct you to Olney.

My dear, I have told Homer what you say about casks and urns, and have asked him whether he is sure that it is a cask in which Jupiter keeps his wine. He swears that it is a cask, and that it will never be anything better than a cask to eternity. So, if the god is content with it, we must even wonder at his taste, and be so, too.

"Adieu! my dearest, dearest cousin.

W. C.

WASHINGTON IRVING, TO HIS BROTHER PETER IRVING, DESCRIBING HIS VISIT TO SIR WALTER SCOTT

ABBOTSFORD, Sept. 1, 1817.

MY DEAR BROTHER:

I have barely time to scrawl a line before the gossoon goes off with the letters to the neighbouring post-office. . . .

On Friday, in spite of sullen, gloomy weather, I mounted the top of the mail coach, and rattled off to Selkirk. It rained heavily in the course of the afternoon, and drove

me inside. On Saturday morning early, I took chaise for Melrose; and on the way stopped at the gate of Abbotsford, and sent in my letter of introduction, with a request to know whether it would be agreeable for Mr. Scott to receive a visit from me in the course of the day. The glorious old minstrel himself came limping to the gate, and took me by the hand in a way that made me feel as if we were old friends; in a moment, I was seated at his hospitable board, among his charming little family, and here have I been ever since. I had intended certainly being back to Edinburgh to-day (Monday), but Mr. Scott wishes me to stay until Wednesday, that we may make excursions to Dryburgh Abbey, Yarrow, etc., as the weather has held up and the sun begins to shine. I cannot tell how truly I have enjoyed the hours I have passed here. They fly by too quick, yet each is loaded with story, incident, or song; and when I consider the world of ideas, images, and impressions that have been crowded upon my mind since I have been here, it seems incredible that I should only have been two days at Abbotsford. I have rambled about the hills with Scott; visited the haunts of Thomas the Rhymer, and other spots rendered classic by border tale and witching song, and have been in a kind of dream or delirium.

As to Scott, I cannot express my delight at his character and manners. He is a sterling golden-hearted old worthy, full of the joyousness of youth, with an imagination continually furnishing forth pictures, and a charming simplicity of manner that puts you at ease with him in a moment. It has been a constant source of pleasure to me to remark his deportment towards his family, his neighbours, his domestics, his very dogs and cats; everything that comes within his influence seems to catch a beam of that sunshine that plays around his heart; but I shall say more of him hereafter, for he is a theme on which I shall love to dwell. . . .

Your affectionate brother,

W. I.

THOMAS BAILEY ALDRICH TO WILLIAM WINTER, GIVING AN ACCOUNT OF THE BURIAL
OF EDWIN BOOTH

PONKAPOG, MASS., June 12, 1893.

DEAR WILL:

We reached Mount Auburn a few minutes before sunset. Just as Edwin was laid in the grave, among the fragrant pine-boughs which lined it, and softened its cruelty, the sun went down. I never saw anything of such heart-breaking loveliness as this scene. There in the tender afterglow two or three hundred men and women stood silent, with bowed heads. A single bird, in a nest hidden somewhere near by, twittered from time to time. The soft June air, blowing across the upland, brought with it the scent of syringa blossoms from the slope below. Overhead and among the trees the twilight was gathering. "Good night, sweet Prince!" I said, under my breath, remembering your quotation. Then I thought of the years and years that had been made rich with his presence, and of the years that were to come—for us not many, surely—and if there had not been a crowd of people, I would have buried my face in the green-sward and wept, as men may not do, and women may. And thus we left him.

Some day, when I come to New York, we must get together in a corner of the Players, and talk about him—his sorrows and his genius, and his gentle soul.

Ever affectionately,

Tom.

THOMAS GRAY TO WILLIAM MASON, A LETTER OF CONDOLENCE

March 28, 1767.

MY DEAR MASON:

I break in upon you at a moment when we least of all are permitted to disturb our friends, only to say that you are daily and hourly present in my thoughts. If the worst be not yet past, you will neglect and pardon me; but if the last struggle be over, if the poor object of your long anxieties be no longer sensible to your kindness or to her own sufferings, allow me—at least in idea, for what could I do, were I present, more than this?—to sit by you in silence, and pity from my heart, not her who is at rest, but you who lose her. May He who made us, the Master of our pleasures and of our pains, preserve and support you! Adieu.

I have long understood how little you had to hope.

Ever yours,

THOMAS GRAY.

CHAPTER VIII

MODELS AND EXERCISES IN COMPOSITION

EXTERNAL FORM

I. Dictate the following to the class. Require pupils to space and indent correctly:

1. Over a century ago, Burns wrote:

A man's a man for a' that!

but the world seems yet to dispute the statement.

2. SELECT POEMS

FROM

COLERIDGE AND WORDSWORTH

122 Evergreen Avenue,
Toronto, September 3, 1912.

3. My dear Joe:

Here I am, you see, and glad enough I am to be here at last. I have no time to write you at length just now, but wish to send you my address.

Affectionately yours,
Maria.

4. One day a celebrated advocate was arguing before a very rude old Scotch judge, who pointed with one forefinger to one of his own ears, and with the other to the opposite one.

"You see this, Mr. X?"

"I do, my lord," said the advocate.

"Well, it just goes in here and comes out there," and his lordship smiled with the hilarity of a judge who thinks he has actually said a good thing.

"I do not doubt it, my lord," replied the advocate. "What is there to prevent it?"

II. Dictate the following to the class. Have pupils supply capitals, hyphens, dashes, quotation marks, and proper spacing, where necessary, and give reasons orally:

1. There is another thing, but this is for the older girls: Don't make use of your friends.

2. The artist displayed his newly-finished work—his master-piece.

3. Here are apple, pear, peach, and cherry-trees.

4. In a moment, the beadle had "spotted" him.

5. "The people rule," he declared, "and rule they always will."

6. I have seen wicked men and fools—a great many of both—and I believe they both get paid in the end; but the fools first.

7. I said something about its beauty, and that I thought it just the kind of entertainment which a gracious prince might offer to his guests; and he replied with a sort of indignant sense of grievance, 'And they tell me people won't go to see it.'

8. The question naturally arises, Is there anything wrong with rural Ontario? Is life dull? Are the rewards for toil few and scanty? What are the prospects for a

labouring man on the farm? If one must answer pessimistically, it becomes pertinent to ask, first, Are these things necessarily so? and then, What is to be done?

9. She (Maggie) had not perceived—how could she until she had lived longer?—the inmost truth of the old monk's outpourings, that renunciation remains sorrow, though a sorrow borne willingly.

10. With respect to landscapes,—

I am monarch of all I survey,
My right there is none to dispute.

I find thus that I am a rich man without any damage to my poverty.

III. Rewrite the following, using the proper punctuation marks:

1. When I was a young man said Franklin a friend of mine who was about to set up in business as a hatter consulted all his acquaintances on the important subject of his sign. The sign that he had proposed to himself was this John Thompson hatter makes and sells hats for ready money with the sign of a hat. The first friend whose advice he asked suggested that the word hatter was entirely superfluous and in consequence he struck it out. The next remarked that it was unnecessary to mention that he required ready money for his hats saying that few persons wished for credit for an article that cost so little and that he should sometimes give it if they did. These words were accordingly struck out and the sign then stood John Thompson makes and sells hats. A third friend who was consulted observed that when a man wished to buy a hat he did not ask who made it so two more words were struck out. But when the sign read John Thompson sells hats another friend asked who would expect any one to give them away. So two more words were crossed out and nothing of the original sign was left but John Thompson with the sign of the hat.

2. Thank you it's a very interesting dance to watch said Alice feeling very glad that it was over at last and I do so like that curious song about the whiting.

Oh as to the whiting said the Mock Turtle then you've seen them of course.
Yes said Alice I've seen them at Dinn she checked herself hastily.

I don't know what Dinn may be said the Mock Turtle but if if you've seen them so often of course you know what they're like

I believe so said Alice thoughtfully They have their tails in their mouths and they're all over crumbs

You're wrong about the crumbs said the Mock Turtle crumbs would all wash off in the sea But they have their tails in their mouths and the reason is here the Mock Turtle yawned and shut his eyes Tell her about the reason and all that he said to the Gryphon.

The reason is said the Gryphon that they would go with the lobsters to the dance So they got thrown out to sea So they had to fall a long way So they got their tails fast in their mouths So they couldn't get them out again That's all

Thank you said Alice it's very interesting I never knew so much about a whiting before.

I can tell you more about them than that if you like said the Gryphon Do you know why it's called a whiting

I never thought about it said Alice Why

It does the boots and shoes the Gryphon replied very solemnly.

DESCRIPTION

(See *Ontario High School English Composition*, Sections 13, 34, 61, and 67, and also pages 30-34 of this Manual.)

I. Read the following descriptions:

1. To lay down the pen and even to think of that beautiful Rhineland makes one happy. At this time of summer evening, the cows are trooping down from the hills, lowing and with their bells tinkling, to the old town, with its old moats, and gates, and spires, and chestnut-trees, with long blue shadows stretching over the grass; the sky and the river below flame in crimson and gold; and the moon is already out, looking pale towards the sunset. The sun sinks suddenly behind the great castle-crested mountains, the night falls suddenly, the river grows darker and darker, lights quiver in it from the windows in the old ramparts and twinkle peacefully in the villages under the hills on the opposite shore.

2. The scene was characteristically, wonderfully beautiful. It was about five o'clock in a day in late June, and the level plain was green and yellow, and infinite in reach as a sea; the lowering sun was casting over its distant swells a faint impalpable mist, through which the breaking teams on the neighbouring claims ploughed noiselessly, as figures in a dream. The whistle of gophers, the faint, wailing, fluttering cry of the falling plover, the whirr of the swift-winged prairie pigeon, or the quack of a lonely duck, came through the shimmering air. The lark's infrequent whistle, piercingly sweet, broke from the longer grass in the swales near by. No other climate, sky, plain, could produce the same unnamable weird charm. No tree to wave, no grass to rustle; scarcely a sound of domestic life; only the faint melancholy sighing of the wind in the short grass, and the voices of the wild things of the prairie.

1. What effect does the writer wish to produce in the mind of the reader in the case of each description?

2. Mention in each case five or six details of the scene that help to produce this effect.

3. In what respects does the sound of the passage in each case harmonize with the sense? In other words, how has the writer secured the qualities of melody and harmony?

II. And this is Dorlcote Mill. I must stand a minute or two here on the bridge and look at it, though the clouds are threatening, and it is far on in the afternoon. Even in this leafless time of departing February, it is pleasant to look at—perhaps the chill, damp season adds a charm to the trimly kept, comfortable dwelling-house, as old as the elms and chestnuts which shelter it from the northern blast. The stream is brimful now, and lies high in this little withy plantation, and half drowns the grassy fringe of the croft in front of the house. As I look at the full stream, the vivid grass, the delicate bright-green powder softening the outline of the great trunks and branches that gleam from under the bare purple boughs, I am in love with the moistness, and envy the white ducks that are dipping their heads far into the water here among the withes, unmindful of the awkward appearance they make in the drier world above.—
GEORGE ELIOT

1. State the point of view of the foregoing description, in time and place, and show how the point of view in each case determines the choice of details.

2. Examine the adjectives that are used in the passage, and note those that express colour.

3. Describe one of the following, using the foregoing passage as a model: An Old Church; A Deserted Farmhouse; A Picturesque Bridge.

III. As he rose, a flash of lightning that seemed as if the whole of the heavens were opened illuminated the darkness. By its light, between the Isle of Lemaire and Croiselle, a quarter of a league distant, Dantes saw, like a spectre, a fishing-boat driven rapidly on by the force of the winds and waves. A second after, he saw it again approaching nearer. Dantes cried at the top of his voice to warn them of their danger, but they saw it themselves. Another flash showed him four men clinging to the shattered mast and the rigging, while a fifth clung to the broken rudder.

The men he beheld saw him, doubtless, for their cries were carried to his ears by the wind. Above the splintered mast a sail rent to tatters was waving; suddenly the ropes that still held it gave way, and it disappeared in the darkness of the night, like a vast sea-bird. At the same moment a violent crash was heard and cries of distress. Perched on the summit of the rock, Dantes saw by the lightning the vessel in pieces; and amongst the fragments were visible the agonized features of the unhappy sailors. Then all became dark again.—DUMAS

1. What is the point of view of this description?
2. What device has the writer used to make the various changes of scene more striking?
3. Point out the expressions that are used to mark the changes of scene.
4. What is the effect of the short sentence with which the paragraph concludes?
5. Describe the scene from the point of view of one of the men in the fishing-boat.

IV. Beyond the great prairies and in the shadow of the Rockies lie the Foothills. For nine hundred miles the prairies spread themselves out in the vast level reaches, and then begin to climb over softly rounded mounds that ever grow higher and sharper, till here and there they break into jagged points and at last rest upon the great bases of the mighty mountains. These rounded hills that join the prairies to the mountains form the Foothill Country. They extend for about a hundred miles only, but no other hundred miles of the great West are so full of interest and romance. The natural features of the country combine the beauties of prairie and of mountain scenery. There are valleys so wide that the farther side melts into the horizon, and uplands so vast as to suggest the unbroken prairie. Nearer the mountains the valleys dip deep and ever deeper till they narrow into canyons through which mountain torrents pour their blue-gray waters from glaciers that lie glistening between the white peaks far away.—“RALPH CONNOR”

1. Consider this paragraph, sentence by sentence, and show what each sentence contributes to the description.
2. What elements of contrast do the details of the description present?
3. Give a bird's-eye view of the Foothills as approached from the Rockies.

V. It was by the sea that I lived, in a town that was unlovely enough were it not for its glorious neighbour. And who cares for the town when one can sit on the beach at the headland and look out over the huge, blue bay, and the yellow scimitar that curves before it. I loved it when its great face was freckled with the fishing-boats, and I loved it when the big ships went past, far out, a little hillock of white and no hull, with topsails curved like a bodice, so stately and demure. But most of all I loved it when no trace of man marred the majesty of Nature, and when the sunbursts slanted down on it from between the drifting rain-clouds. Then I have seen the farther edge draped in the gauze of the driving rain, with its thin gray shading under the slow clouds, while my headland was golden, and the sun gleamed upon the breakers and struck deep through the green waves beyond, showing up the purple patches where the beds of sea-weed are lying. Such a morning as that, with the wind in his hair and the spray on his lips, and the cry of the eddying gulls in his ear, may send a man back braced afresh to the dead, drab weariness of practice.—CONAN DOYLE

1. What is the subject of this description? What is the writer's mental point of view in describing the scene?

2. Select two sentences in which effectiveness is dependent upon the choice of details.

3. Point out the most striking figurative expressions in the paragraph.

4. Suppose that the writer had lived in the forest, or on the prairie, or in the midst of a rich, rolling farm country. Write a description so as to show his mental point of view.

VI. The scene around was desolate; as far as the eye could reach it was desolate; the bare rocks faced each other, and left a long and wide interval of thin white sand. You might wander on and look round and round, and peep into the crevices of the rocks and discover nothing that acknowledged the influence of the seasons. There was no spring, no summer, no autumn; and the winter's snow, that would have been lovely, fell not on these hot rocks and scorching sands. Never morning lark had poised himself over this desert; but the huge serpent often hissed there beneath the talons of the vulture, and the vulture screamed, his wings imprisoned within the coils of the serpent.—S. T. COLERIDGE

1. In this description, what impression does the writer wish to give?

2. What use does the writer make of the figure of contrast?

3. Write a description, in a single paragraph, presenting a scene of fertility and fruitfulness in contrast to the scene of desolation here presented.

VII. The Scotchman tells you about Spey leaping out a glorious giant from among the everlasting hills; the Irishman tells you of Shannon rambling on past castle and mountain, gathering new beauty as he goes; the Canadian tells you of the great river which streams over the cliffs between Erie and Ontario; and the Australian tells you of Snowy pouring eternally from his great curtain of dolomite, seen forty miles away by the lonely traveller on the dull gray plains; but the Englishman tells you of the Thames, whose valley is the cradle of Freedom, and the possessors of which are the arbiters of the world.—HENRY KINGSLEY

1. What is the chief device employed in this description to promote effectiveness?

2. Is not the order of details open to criticism? Why does the writer begin with a Scottish river, then speak of an Irish, then of a Canadian, then of an Australian, and then, finally, of an English river? Would it not be better to begin with Canada or Australia, and then mention the rivers of the United Kingdom? Would it not be better still to begin with the rivers of the United Kingdom, and then pass to Australia and Canada? Why not conclude with the St. Lawrence, a much larger river than the Thames?

3. Why is the Niagara only alluded to, and not mentioned by name?

4. Show how variety is secured in the descriptions.

5. Point out instances of "word-painting" that secure vividness. In what cases is the word-painting accompanied by figurative diction? Explain the figures used.

6. How does the description of the Thames differ from that of all the other rivers? Why this difference? Which river is least picturesquely described? What may be the reason?

7. Write a similar paragraph substituting other details for those here mentioned. Tell, for example, what each country is proud of, and conclude with Canada.

VIII. The Sargasso Sea owes its existence to the great ocean rivers that encircle it. On the charts this huge system of ocean rivers forms an irregular circle. In the centre of it is a great ellipse more than a thousand miles east and west, and two thousand north and south. It is like a vast lake in the centre of the Atlantic, but one whose shores are ever-moving waters instead of stable land. . . .

All sorts of small aquatic and insect life flourish around the borders of the Sargasso Sea. There are numberless varieties of fish, molluscs, shrimps, crabs, and water-fleas. Almost invariably this life takes on the protective colour of the masses of yellow weeds in which it lives.

Some of the inhabitants of the Sargasso Sea are found nowhere else. There is a transparent shrimp that has wondrous eyes on the end of long pedicles. These eyes are many-faceted, and each facet sheds a brilliant greenish light and sparkles like a splendid gem. The water-fleas are extraordinary also. Some are totally blind, while others go to the opposite extreme, and are nearly all eye. Even the fishes are unique. There are some that build nests in which to hatch their young. They form the weed into huge balls about the size of a Dutch cheese. The fish binds these together with glutinous threads which it exudes from its body. These threads are so strong that a man cannot pull them apart with his hands. One explorer who brought up in a net one of these fish nests found six small fish inside.

1. What is the purpose of this description—to convey information or to produce an impression?
2. Why is the description divided into three paragraphs? Might not the second and third paragraphs be combined? What differentiates the first paragraph from the second and third? Is there any real difference in theme between the second and the third?
3. Point out any comparisons made in the course of the description. Have these any literary value, or are they used merely to give information?
4. Name briefly the various details mentioned, and criticise their nature, number, and order.
5. Is there any general (as opposed to detailed) description in the above? If so, where is it to be found, and what purpose does it serve?
6. Comment on the literary style of this extract. Is it in keeping with the subject-matter?
7. Using the foregoing passage as a model, describe any place or object that has unique qualities or characteristics.

IX. For nobody can even toy with astronomy without picturing to himself more clearly and startlingly than would be otherwise possible, a revolving globe that whizzes through elemental space around a ball of fire; which, in turn, is rushing with all its satellites at an inconceivable speed from nowhere to nowhere; and to the surface of the revolving whizzing globe a multitude of living things desperately clinging, and these living things, in the midst of cataclysmic danger, and between the twin enigmas of birth and death, quarrelling and hating and calling themselves kings and queens and millionaires and beautiful women and aristocrats and geniuses and lackeys and superior persons! Perhaps the highest value of astronomy is that it renders more vivid the ironical significance of such a vision, and thus brings home to us the truth that in spite of all the differences which we have invented, mankind is a fellowship of brothers, overshadowed by insoluble and fearful mysteries, and dependent upon mutual good-will and trust for the happiness it may hope to achieve.—ARNOLD BENNETT.

1. How does the subject of this piece of description, taken in conjunction with such a subject as "The Sargasso Sea," show the varied range of description?

2. What picture is conjured up by the first sentence? Is it clear or hazy? Why the one or the other? What was evidently the author's purpose?
3. What is meant by the phrases, "cataclysmic danger," "the ironical significance of such a vision," "twin enigmas of birth and death"?
4. Point out and explain any other striking words or phrases in the extract.
5. How many sentences does the extract contain? Would it be better if there were more—if, for instance, the first sentence were broken up into two or more sentences? Compare the sentence structure of this extract with that on "The Sargasso Sea," and account, if possible, for the difference. What is the difference in effect?

X. Immediately below him the hillside fell away, clean and cleared, for fifteen hundred feet, where a little village of stone-walled houses, with roofs of beaten earth, clung to the steep tilt. All around it the tiny terraced fields lay out like aprons of patchwork on the knees of the mountain, and cows no bigger than beetles grazed between the smooth stone circles of the threshing floors. Looking across the valley the eye was deceived by the size of things and could not at first realize that what seemed to be low scrub on the opposite mountain flank, was in truth a forest of hundred-foot pines. Purun Bhagat saw an eagle swoop across the gigantic hollow, but the great bird dwindled to a dot ere it was half-way over. A few bands of scattered clouds strung up and down the valley, catching on a shoulder of the hills or rising up and dying out when they were level with the head of the pass.—KIPLING

1. From what point of view is this scene described?
2. What details has the author chosen? Are they in keeping with the point of view?
3. Discuss the appropriateness of the following expressions: *clung, like aprons of patchwork, hundred-foot pines, a dot.*
4. Describe the scene from the point of view of a person in the village below.

XI. At long distance, looking over the blue waters of the Gulf of St. Lawrence in clear weather, you might think that you saw a lonely sea-gull, snow-white, perching motionless on a cobble of gray rock. Then, as your boat drifted in, following the languid tide and the soft southern breeze, you would perceive that the cobble of rock was a rugged hill with a few bushes and stunted trees growing in the crevices, and that the gleaming speck near the summit must be some kind of a building—if you were on the coast of Italy or Spain you would say a villa or a farmhouse. Then as you floated still farther north and drew nearer to the coast, the desolate hill would detach itself from the mainland and become a little mountain isle, with a flock of smaller islets clustering around it as a brood of wild ducks keep close to their mother, and with deep water, nearly two miles wide, flowing between it and the shore; while the shining speck on the seaward side stood clearly as a low, whitewashed dwelling with a sturdy, round tower at one end, crowned with a big eight-sided lantern—a solitary lighthouse.—HENRY VAN DYKE

1. Point out the expressions in this paragraph that serve to indicate the changing point of view?
2. What use does the writer make of the principle of suspense?
3. Reverse the scene presented here. Describe it from the point of view of a person who is leaving the lighthouse and pulling out to sea.
4. Describe the approach and departure of a train at a country railway station.

XII. The country at the foot of Vesuvius is the most fertile and best cultivated of the kingdom, most favoured by heaven in all Europe. The celebrated *Lacrymæ Christi* vine flourishes beside land totally devastated by lava, as if nature here made a last effort, and resolved to perish in her richest array. As you ascend, you turn to gaze on Naples, and on the fair land around it—the sea sparkles in the sun as if strewn with jewels; but all the splendours of creation are extinguished by degrees, as you enter the region of ashes and smoke, that announces your approach to the volcano. The iron waves of other years have traced their large black furrows in the soil. At a certain height birds are no longer seen; further on, plants become very scarce; then even insects find no nourishment. At last all life disappears. You enter the realm of death and the slain earth's dust alone sleeps beneath your unassured feet.—MADAME DE STAEL

1. Make a list of the expressions in this description that show the changing point of view.
2. Point out the use that is made of contrast and of climax.
3. Give examples of figures of speech that help to make the description more effective.

XIII. We are told that the public loves a spectacle. A great football or baseball game is a spectacle; a horse race is a spectacle. People spend much money and time viewing spectacles of all kinds. They turn out to great funerals because they expect to view a spectacle.

But there is one spectacle that they do not turn out to see; it is falling into desuetude. It is the annual ploughing match. Apart from the fact that it is far more important than a football game, I claim for it that a ploughing match is the most beautiful spectacle of the year. It is almost always held on a fine farm—in itself a beautiful place to see. For the first time in its history, perhaps, the public has the privilege of pouring through its wide-open gate. You can leave your auto in one of the great orchards, or your horses in any of the vast outbuildings. You come near the house itself and realize what fortunate people these farmers are. Whether it is a timbered house, or stone, or brick, it is a home in every sense of the word, and it seems to stand for everything that is good to eat. The people who live in that house are meat-eaters and they devour vast quantities of pie, and their beds are simply luxurious.

The match is held in a lovely field, square as a checker-board, and as level. And here is where the spectacle is seen. Thirty or forty superb teams of horses, magnificently caparisoned, hitched to gleaming steel, moving with stately tread up and down the rich, dark furrows; not in serried ranks, but each team at its own pace—and there you have a vast loom weaving a superb design. There are the bay horses and the grey teams, and the black teams—and the roans. It is almost always a beautiful October day. From the forest near at hand, from the wood lot or the sugar-bush, the warm southwest wind carries thousands of golden leaves and scatters them everywhere, and they cling to the warm, moist horses like decorations pinned there for great deeds done.

But people don't go to ploughing matches any more. It is an ominous sign.

1. What constitutes an introduction to the subject of the foregoing piece of description? How does it lead up to this subject?
2. What is the subject of the second paragraph? What is its purpose?
3. What is the subject of the third paragraph? What details are introduced? Compare it in literary style and general effectiveness with the second paragraph.
4. What purpose is served by the brief concluding paragraph? Would it be equally effective as a concluding sentence of the third paragraph?

XIV. He (Mr. Dombey) found no pleasure or relief in the journey. Tortured by these thoughts, he carried monotony with him, through the rushing landscape, and hurried headlong, not through a rich and varied country, but a wilderness of blighted plans and gnawing jealousies. The very speed at which the train was whirled along mocked the swift course of the young life that had been borne away so steadily and so inexorably to its fore-doomed end. The power that forced itself upon its iron way—its own—defiant of all paths and roads, piercing through the heart of every obstacle, and dragging living creatures of all classes, ages, and degrees behind it, was a type of the triumphant monster, Death.

Away, with a shriek, and a roar, and a rattle, from the town, burrowing among the dwellings of men and making the streets hum, flashing out into the meadows for a moment, mining in through the damp earth, booming on in darkness and heavy air, bursting out again into the sunny day so bright and wide; away, with a shriek, and a roar, and a rattle, through the fields, through the woods, through the corn, through the hay, through the chalk, through the mould, through the clay, through the rock, among objects close at hand and almost in the grasp, ever flying from the traveller, and a deceitful distance ever moving slowly within him: like as in the track of the remorseless monster, Death.

Through the hollow, on the height, by the heath, by the orchard, by the park, by the garden, over the canal, across the river, where the sheep are feeding, where the mill is going, where the barge is floating, where the dead are lying, where the factory is smoking, where the stream is running, where the village clusters, where the great cathedral rises, where the bleak moor lies, and the wild breeze smooths or ruffles it at its inconstant will; away, with a shriek, and a roar, and a rattle, and no trace to leave behind but dust and vapour: like as in the track of the remorseless monster, Death!

Breasting the wind and light, the shower and sunshine, away, and still away, it rolls and roars, fierce and rapid, smooth and certain, and great works and massive bridges crossing up above, fall like a beam of shadow an inch broad, upon the eye, and then are lost. Away, and still away, onward and onward ever; glimpses of cottages, homes, of houses, mansions, rich estates, of husbandry and handicraft, of people, of old roads and paths that look deserted, small and insignificant as they are left behind: and so they do, and what else is there but such glimpses, in the track of the indomitable monster, Death!

Away, with a shriek, and a roar, and a rattle, plunging down into the earth again, and working on in such a storm of energy and perseverance, that amidst the darkness and whirlwind the motion seems reversed, and to tend furiously backward, until a ray of light upon the wet wall shows its surface flying past like a fierce stream. Away once more into the day, and through the day, with a shrill yell of exultation, roaring, rattling, tearing on, spurning everything with its dark breath, sometimes pausing for a minute where a crowd of faces are, that in a minute more are not: sometimes lapping water greedily, and before the spout at which it drinks has ceased to drip upon the ground, shrieking, roaring, rattling through the purple distance!

Louder and louder yet, it shrieks and cries as it comes tearing on resistless to the goal: and now its way, still like the way of Death, is strewn with ashes thickly. Everything around is blackened. There are dark pools of water, muddy lanes, and miserable habitations far below. There are jagged walls and falling houses close at hand, and through the battered roofs and broken windows, wretched rooms are seen, where want and fever hide themselves in many wretched shapes, while smoke and crowded gables, and distorted chimneys, and deformity of brick and mortar penning up deformity of mind and body, choke the murky distance. As Mr. Dombey looks out of his carriage window, it is never in his thoughts that the monster who has brought him there has let the light of day in on these things: not made or caused them. It was the journey's fitting end, and might have been the end of everything; it was so ruinous and dreary.—DICKENS

1. This passage describes the journey of an express train. What devices does the writer use to make the description vivid?

2. Write a description based on one of the following subjects:

(a) A motor-cycle, bicycle, or automobile ride, in the early morning

(b) A trip down the river, by motor-boat or steamer.

3. Make note of passages in your reading that describe rapid locomotion.

XV. Analyse the following extracts, noting in the case of each:

1. The point of view, if indicated or in any way suggested

2. The general treatment, introductory and concluding, if given

3. The details introduced: their nature, number, and sequence

4. Any effective touches, apt epithets, figures, word-painting, comparisons or contrasts, use of suspense or suggestion)

5. Any accessories—narrative or reflective

6. The subject of each description, and the kind of description in each case

7. Any faulty or defective features, in your opinion.

1. A locomotive is, next to a marine engine, the most sensitive thing man has ever made; and No. .007, besides being sensitive, was new. The red paint was hardly dry on his spotless bumper-bar, his headlight shone like a fireman's helmet, and his cab might have been a hardwood-finish parlour. They had run him into the round-house after his trial—he had said good-bye to his best friends in the shops, the over-head travelling-cranes—the big world was just outside; and the other locos were taking stock of him. He looked at the semicircle of bold, unwinking headlights, heard the low purr and mutter of the steam mounting in the gauges—scornful hisses of contempt as a slack valve lifted a little—and would have given a month's oil for leave to crawl through his own driving-wheels into the brick ash-pit beneath him. .007 was an eight-wheeled "American" loco, slightly different from others of his type, and as he stood he was worth ten thousand dollars on the Company's books. But if you had bought him at his own valuation, after half an hour's waiting in the darkish, echoing round-house, you would have saved exactly nine thousand nine hundred and ninety-nine dollars and ninety-eight cents.—RUDYARD KIPLING

2. He was a rich man—banker, merchant, manufacturer, and what not. A big, loud man, with a stare, and a metallic laugh. A man made out of a coarse material, which seemed to have been stretched to make so much of him. A man with a great puffed head and forehead, swelled veins in his temples, and such a strained skin to his face that it seemed to hold his eyes open, and lift his eyebrows up. A man with a per-vading appearance on him of being inflated like a balloon, and ready to start. A man who could never sufficiently vaunt himself a self-made man. A man who was always proclaiming, through that brassy speaking-trumpet of a voice of his, his old ignorance and his old poverty. A man who was the Bully of humility.—DICKENS

3. Who is that short, sturdy, plainly dressed man who stands with legs a little apart and hands behind his back, looking up with keen, gray eyes into the face of each speaker? His cap in his hands, so you can see the bullet head of crisp, brown hair and the wrinkled forehead, as well as the high cheek bones, the short square face, the broad temples, the thick lips, which are yet as firm as granite. A coarse plebeian stamp of man; yet the whole figure and attitude are that of boundless determination, self-possession, energy; and when at last he speaks a few blunt words, all eyes are turned respectfully upon him,—for his name is Francis Drake.—CHARLES KINGSLEY

4. To make a portrait of him at first seemed a matter of small difficulty. There is his coat, his star, his wig, his countenance simpering under it; with a slate and a

piece of chalk, I could, at this very desk, perform a recognizable likeness of him: And yet, after reading of him in scores of volumes, hunting him through old magazines and newspapers, having him here at a ball, there at a public dinner, there at races, and so forth, you find you have nothing—nothing but a coat and a wig and a mask smiling below it—nothing but a great simulacrum. His sire and grandsires were men. One knows what they were like: what they would do in given circumstances: that on occasion they fought and demeaned themselves like tough, good soldiers. They had friends whom they liked, according to their natures; enemies whom they hated fiercely: passions, and actions, and individualities of their own. The sailor King who came after George was a man: the Duke of York was a man, big, burly, loud, jolly, cursing, courageous. But this George, what was he? I look through all his life, and recognize but a bow and a grin.—THACKERAY

5. The dandelion is the only flower that can hold its place against the conquering and destroying grasses. In the border warfare, other flowers soon succumb. The spring beauty and squirrel corn give up the unequal struggle. The dogtooth violet cannot withstand the invading forces. The trillium soon gives way, and the violets also retreat. But the dandelion fights every foot of the ground, and wins a place from which she cannot be dislodged. The grasses may crowd about strong and aggressive, but her colours glow all the more brightly. The invasion that has dispossessed other flowers makes her the more eager to renew her decorative stars of colour throughout the long season of growth. For this she is regarded as an enemy by some idolatrous worshippers of grass, who look with aversion on the bright spots of gold that give colour and character to their lawns in early spring. These touches of beauty are effaced as disfigurements. But somewhere the beautiful globes of winged seeds follow the maturing of the gold rosette, and friendly winds give favouring aid in the war of survival.

Describe the dandelion from the point of view of an "idolatrous worshipper of grass."

XVI. Now, what I want is Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children and this is the principle on which I bring up these children. Stick to Facts, sir!

The scene was a plain, bare, monotonous vault of a school-room, and the speaker's square forefinger emphasized his observations by under-scoring every sentence with a line on the schoolmaster's sleeve. The emphasis was helped by the speaker's square wall of a forehead, which had his eyebrows for its base, while his eyes found commodious cellarage in two dark caves, overshadowed by the wall. The emphasis was helped by the speaker's mouth, which was wide, thin, and hard set. The emphasis was helped by the speaker's hair, which bristled on the skirts of his bald head, a plantation of hairs to keep the wind from its shining surface, all covered with knobs, like the crust of a plum pie, as if the head had scarcely warehouse-room for the hard facts stored inside. The speaker's obstinate carriage, square coat, square legs, square shoulders,—nay, his very neckcloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn fact, as it were,—all helped the emphasis.

'In this life, we want nothing but Facts, sir; nothing but Facts.'

The speaker, and the schoolmaster, and the third grown person present, all backed a little, and swept with their eyes the inclined plane of little vessels then and there arranged in order, ready to have imperial gallons of facts poured into them, until they were full to the brim.—CHARLES DICKENS

1. What is gained by representing the subject of the foregoing sketch as speaking? Would indirect narration (giving the purport of his speech in the third person) serve as well?

2. What is the object of dividing the speech into two parts, separated by a description of the speaker?
3. What serves as a setting for the pen portrait of Thomas Gradgrind? Is this setting itself to any extent described?
4. What is the chief impression made by the sketch of Gradgrind?
5. How do the second, third, and fourth sentences of the second paragraph begin? What is the effect?
6. Explain the comparisons made or implied in the following, and comment on the force and suitability of each: "vault of a school-room," "square wall of a forehead," "commodious cellarage," "a plantation of firs." "like the crust of a plum pie." (Would "apple pie" do as well?)
7. Point out other comparisons made in the extract, and comment on their force and appropriateness.
8. It is sometimes said that Dickens is a caricaturist. Is there anything in the foregoing description that bears out this criticism?
9. What purpose is served by the last paragraph?

XVII. Not far away they beheld a person coming toward them of such singular appearance they forgot all else.

Outwardly the man was rude and uncouth, even savage. Over a thin, gaunt visage of the hue of brown parchment, over his shoulders and down his back below the middle, in witch-like locks, fell a covering of sun-scorched hair. His eyes were burning bright. All his right side was naked, and of the colour of his face, and quite as meagre; a shirt of the coarsest camel's hair—coarse as Bedouin tent cloth—clothed the rest of his person to the knees, being gathered at the waist by a broad girdle of untanned leather. His feet were bare. A scrip, also of untanned leather, was fastened to the girdle. He used a knotted staff to help him forward. His movement was quick, decided, and strangely watchful. Every little while he tossed the unruly hair from his eyes and peered round as if searching for somebody.—WALLACE

1. What are the details of this portrait that arouse your interest?
2. Point out the sentence that contains the general image.
3. Select six adjectives that seem to you to be especially effective.
4. To what extent does the description of the man's movements help to give an idea of his character?
5. Using the foregoing paragraph as a model, give a description of one of the following: A miser; an Indian; a dandy; a soldier; a pirate.

XVIII. Mr. Morley is not tall, and his presence is of the legal type—a complexion somewhat weather-worn and brick-dusty in hue, bespeaking outdoor exercise. Mr. Morley's smile is quite a revelation and banishes the severe Puritanical conception which many had of him. While not an orator in the unctuous and voluble sense, Mr. Morley's refined diction and weighty thought, with a charmingly gracious humour, proved his gifts as a speaker to be of the highest. Occasionally an exquisitely sarcastic drawl lent point to an allusion, and the animation of his constant gestures lightened the burden of his sentences. His gestures were of the most varied character. With clasped hands, with two fingers beating emphasis on the other palm, with two palms together and fingers all extended, with open-handed appeals, with elbow on hand and threatening forefinger, with one hand in trousers' pocket and declamatory sweep of the other arm, with left arm across the breast and hand clutching right shoulder, with hands on hips in confidential communication, with both hands holding the coat below the lapels, and in so many other gestures that Delsarte might be at a loss to classify them, Mr. Morley emphasized his points and held attention. He wore a bright red tie and collar of a somewhat restrained Gladstonian fashion.

1. Name, without comment, the details of the description in the order in which they are introduced. Criticise this order.
2. Which detail is stressed? Why? How?
3. What part of the sketch is most vivid and picturesque? How is this effect achieved?
4. Point out any characteristics of the diction (striking epithets, word-painting, figures of speech, etc.) that add to the effectiveness of the description.
5. Are there any accessories (incidental narration or reflection) to the description? If so, where are they found?
6. What is the aim of this description—to give information or to give an impression? Give a reason for your opinion.
7. What is your general estimate of the extract as a piece of newspaper description?
8. Describe the appearance and gestures of some public speaker whom you have recently heard.

XIX. Major-General Sir Horatio Herbert Kitchener is forty-eight years old by the book; but that is irrelevant. He stands several inches over six feet, straight as a lance, and looks out imperiously above most men's heads; his motions are deliberate and strong; slender but firmly knit, he seems built for tireless, steel-wire endurance rather than for power or agility—that also is irrelevant. Steady, passionless eyes, shaded by decisive brows, brick-red rather full cheeks, a long moustache beneath which you divine an immovable mouth; his face is harsh, and neither appeals for affection nor stirs dislike. All this is irrelevant, too, neither age, nor figure, nor face, nor any accident of person, has any bearing on the essential Sirdar. You could imagine the character just the same if all the externals were different. He has no age but the prime of life, no body but one to carry his mind, no face but one to keep his brain behind.—G. W. STEEVENS.

1. In this pen portrait, what is the important thing to which the writer wishes to direct attention?
2. What means does he use to set the *essentials* in sharp contrast with the *externals*?
3. In which sentence is the main idea of the paragraph most strongly expressed?
4. Give a pen portrait of an important character in history.
5. Bring to the class passages of a paragraph or two in length which you have met with in your reading, containing pen portraits.

XX. There were many Englishmen of great distinction there, and Tennyson was the most conspicuous among the guests. Tennyson's appearance was very striking and his figure might have been taken as a living illustration of romantic poetry. He was tall and stately, wore a great mass of thick, long hair—long hair was then still worn even by men who did not affect originality; his frame was slightly stooping, his shoulders were bent as if with the weight of thought; there was something entirely out of the common and very commanding in his whole presence, and a stranger meeting him in whatever crowd would probably have assumed at once that he must be a literary king.—JUSTIN MCCARTHY

1. Does the writer wish to give an accurate picture of Tennyson, or only an impression?
2. Note the details that he selects.
3. Bring to the class, if possible, other sketches of Tennyson, and compare them with the foregoing.

XXI. We all know the face and hands of the figure, set in its marble chair, in that cirque of fantastic rocks, as in some faint light under sea? Perhaps of all ancient pictures time has chilled it least. . . . The presence that thus rose so strangely beside the waters is expressive of what in the ways of a thousand years men had come to desire. Here is the head upon which all "the ends of the world are come," and the eyelids are a little weary. It is a beauty wrought out from within upon the flesh, the deposit, little cell by cell, of strange thoughts and fantastic reveries and exquisite passions. Set it for a moment beside one of those Greek goddesses or beautiful women of antiquity, and how they would be troubled by this beauty, into which the soul with all its maladies has passed! All the thoughts and experience of the world have etched and moulded there, in that which they have of power to refine and make expressive the outward form, the animalism of Greece, the lust of Rome, the reverie of the Middle Ages with its spiritual ambition and imaginative loves, the return of the Pagan world, the sins of the Borgias. She is older than the rocks among which she sits; like the vampire, she has been dead many times, and learned the secrets of the grave; and has been a diver in deep seas, and keeps their fallen day about her; and trafficked for strange webs with Eastern merchants; and, as Leda, was the mother of Helen of Troy, and, as Saint Anne, the mother of Mary; and all this has been to her but as the sound of lyres and flutes, and lives only in the delicacy with which it has moulded the changing lineaments, and tinged the eyelids and the hands. The fancy of a perpetual life, sweeping together ten thousand experiences, is an old one; and modern thought has conceived the idea of humanity as wrought upon by, and summing up in itself, all modes of thought and life. Certainly Lady Lisa might stand as the embodiment of the old fancy, the symbol of the modern idea.—WALTER PATER

It would be a profanation to set down questions on this exquisite piece of description. Besides it defies formal analysis. It may be somewhat beyond the comprehension of many Upper School pupils, but the subtle charm of the style—the very elusiveness—will appeal to the best of them. That "wise passiveness" which Wordsworth recommends to the nature student in lieu of the insistent queries of the scientific mind is sometimes a good thing for the student of literature. In literature and art, as in nature herself, it is a sad mistake (yet one that a teacher, with his eternal questioning, explaining, analysing, is especially likely to make) to suppose—

. . . 'mid all this mighty sum
Of things for ever speaking,
That nothing of itself will come,
But we must still be seeking.

It is good to give a class occasionally a really noble thing in literary art, even if it be somewhat beyond them. They will absorb something of its beauty, and receive a certain stimulus and inspiration.

NARRATION

- I. 1. What principles of construction are exemplified in the following?
2. Give an account of any incident in your experience, making use of the same principles.

1. While watching, we noticed a strange, black, upright object on the horizon. It was rapidly getting larger. A boat never moved so rapidly. What could it be? It was now a large, quickly moving column. It was approaching us. What could it be? It must be water—it was a water-spout. (From a student's composition)

2. A man slowly ascended the upraised arm of the giant Statue of Liberty out in the harbour this afternoon, made a tortuous way to the outside of the great hand, then sprang out into the air and shot towards the earth.

Pedestrians in Battery Park across the bay gazed at the whizzing figure spell-bound, then gasped with relief when a parachute opened and the figure settled lightly on the ground at the Statue's base. The man was a steeplejack. He had obtained a Government permit to make the leap. (A newspaper item)

3. Pursued by an irate gentleman apparently about seventy, the exciting trip of an eloping couple over the ice-bridge was watched by hundreds of spectators on the banks. The young couple were noticed making a hasty journey down the bank and across the bridge, followed at an equally brisk pace by the old gentleman. They were followed by a wondering crowd eager to see the *dénouement*. When the expectant people arrived at the American side of the ice-bridge they were amazed to see the pursued and the pursuer talking amicably. The angry father explained that they were posing for moving pictures. (A Niagara Falls despatch)

II. On a mellow moonlight evening a cyclist was riding along a lonely road in the northern part of Mashonaland. As he rode, enjoying the sombre beauty of the African evening, he suddenly became conscious of a soft, stealthy, heavy tread on the road behind him. It seemed like the jog-trot of some heavy, cushion-footed animal following him.

Turning round, he was scared very badly to find himself looking into the glaring eyes of a large lion. The puzzled animal acted very strangely, now raising his head, now lowering it, and all the time sniffing the air in a most perplexed manner. Here was a surprise for the lion. He could not make out what kind of animal it was that could roll, walk, and sit still all at the same time; an animal with a red eye on each side, and a brighter one in front. He hesitated to pounce upon such an outlandish being—a being whose blood smelled so oily.

I believe no cyclist ever "scorched" with more honesty and single-mindedness of purpose. But although he pedaled and pedaled, although he perspired and panted, his effort to get away did not seem to place any more space between him and the lion; the animal kept up his annoyingly calm jog-trot, and never seemed to tire.

The poor rider was finally so exhausted from terror and exertion that he decided to have the matter settled right away. Suddenly slowing down, he jumped from his wheel, and, facing abruptly about, thrust the brilliant headlight full into the face of the lion. This was too much for the beast. The sudden glare destroyed the lion's nerve, for at this fresh evidence of mystery on the part of the strange rider-animal, who broke himself into halves and then cast his big eye in any direction he pleased, the monarch of the forest turned tail, and with a wild rush retreated in a very hyena-like manner into the jungle, evidently thanking his stars for his miraculous escape from that awful being. Thereupon the bicyclist, with new strength returning, and devoutly blessing his acetylene lamp, pedaled his way back to civilization.

1. Condense this narrative so as to state the main facts in one or two sentences.
2. By what means does the writer succeed in expanding these facts so as to excite our interest?
3. At what point in the story does the interest reach its height?
4. Write the story of an adventure, an accident, a surprise, in such a way as to hold the interest of the reader till the end.

III. "Now, John, give us a sample of the things they tell of thee. Take the biggest of them sledge hammers and crack this rogue in two for us. We have tried at him for a fortnight, and he is a nut worth cracking. But we have no man who can swing that hammer, though all in the mine have handled it."

"I will do my best," said I, pulling off my coat and waistcoat as if I were going to wrestle; "but I fear he will prove too tough for me."

"Ay, that he wull," grunted Master Carfax, "lack'th a Carnishman, and a beg one too, not a little charp such as I be. There be no man outside Carnwall as can crack that boulder."

"Bless my heart," I answered, "but I know something of you, my friend, or at any rate of your family. Well, I have beaten most of your Cornishmen, though not my place to talk of it. But mind, if I crack this rock for you, I must have some of the gold inside it."

"Dost think to see the gold come tumbling out like the kernel of a nut, thou zany?" asked Uncle Reuben, pettishly; "now wilt thou crack it or wilt thou not? For I believe thou canst do it, though only a lad of Somerset."

Uncle Reuben showed by saying this and by his glance at Carfax that he was proud of his country and would be disappointed for it, if I failed to crack the boulder. So I begged him to stoop his torch a little, that I might examine my subject. To me there appeared to be nothing at all remarkable about it except that it sparkled here and there when the flash of the flame fell upon it. A great, obstinate, oblong, sullen stone; how could it be worth the breaking except for making roads with?

Nevertheless, I took up the hammer, and, swinging it far behind my head, fetched it down, with all my power, upon the middle of the rock. The roof rang mightily, and the echo went down delven galleries, so that all the miners flocked to know what might be doing. But Master Carfax only smiled, although the blow shook him where he stood; for behold, the stone was still unbroken and as firm as ever. Then I smote it again with no better fortune, and Uncle Ben looked vexed and angry; but all the miners grinned with triumph.

"This little tool is too light," I cried; "one of you give me a piece of strong cord."

Then I took two more of the weightiest hammers and lashed them fast to the back of mine, not so as to strike, but to burden the fall. Having made this firm, and with room to grasp the handle for the largest one only—for the helves of the others were shorter—I smiled at Uncle Ben, and whirled the mighty implement round my head, just to try whether I could manage it. Upon that the miners gave a cheer, being honest men and desirous of seeing fair play between this "shameless stone" (as Dan Homer calls it) and me with my hammer hammering.

Then I swung me on high to the swing of the sledge, as a thresher bends back to the rise of his flail, and with all my power descending, delivered the ponderous onset. Crashing and crushed, the great stone fell over, and threads of sparkling gold appeared in the jagged sides of the breakage.

"How now, Simon Carfax?" cried Uncle Ben, triumphantly; "wilt thou find a man in Cornwall can do the like of that?"

"Ay, and more," he answered. "However, it is pretty fair for a lad of these outlandish parts."—BLACKMORE

1. How does the writer engage the interest of the reader at the outset of the story?
2. What is the purpose of the conversation in the first five paragraphs?
3. What means does the writer use to hold the reader in suspense?
4. Where does the interest of the story reach its climax?
5. Does the addition of the last two sentences add to, or detract from, the effect of the story?
6. Give an account of some feat of daring, strength, or skill, which you have either seen or read about.

IV. In the following passage what means does the writer take to make the narrative vivid? (See page 36 for the study of a similar model.)

I started out from camp early in the morning, and before I had gone three miles I struck moose signs. I went along easily on snow-shoes for an hour or two, when I heard a noise ahead of moose fighting. Finally I reached a point where, from the shelter of a big tree, I got a full view of a battle worth seeing.

There was about four feet of snow on the ground, and there were two big moose fighting for dear life and making the snow fly like clouds of steam. They had locked horns, and seemed to be totally oblivious to everything around them.

For several minutes while I stood watching them, the two moose swayed back and forth, grinding their great horns together with a crunching noise, and stamping their heavy hoofs clear through to the frozen earth, as if the three feet of snow had been so much fog. First one seemed to have the advantage in this titanic wrestling-match, and then the other appeared to be getting the best of it. But the battle was not to be decided in that way.

Suddenly the moose nearest me, rather the smaller of the two, disengaged himself and broke away. I at first thought that he had given up the fight, and was going to run for it; but that was where I was mistaken, for no sooner had the moose gained a little distance by backing than he lowered his massive head and, with a bellow of rage, charged upon the other.

Talk about football rushes or wild bulls! That moose went at the other like a runaway locomotive. When the impact came, fair on the shoulder, it sounded like a bale of hay slammed against a barn door, and I thought it must have broken the charger's neck. But neither of them seemed any the worse for the collision, although the attacking moose drew off a bit and looked sulky and surprised.

Now came the grand wind-up—the last round, so to speak. The big fellow that had been rammed so fiercely suddenly rose on his hind legs and, coming down with the force of a falling house, planted his sharp forward hoofs squarely upon the skull of his enemy. The blow was terrific, and the other moose went down like a log.

Time and again the big fellow brought down his hoofs upon his prostrate foe, and as many times did the latter try to rise; but his shoulder had been broken and he was helpless. For a minute or two he struggled, and then lay perfectly still. The conqueror gave the carcass one last contemptuous kick, and then crashed off into the woods.

V. Examine the following passage, noting (a) the kind of narration, (b) the chief sources of interest, (c) the general construction (unity, proportion, order, movement, use of suspense, surprise, suggestion, or climax), (d) the *dénouement*:

The nation was profoundly moved by the double intelligence (the battle of Trafalgar and the death of Nelson), but triumph predominated. Pitt himself once so equable, when roused at night to read the despatches so full of joy and sorrow, could not resume his rest. The day afterwards, he was present at the annual dinner of the Lord Mayor. The populace had forgotten Ulm, and could think only of Trafalgar. Once more, and for the last time, they received him with acclamations, and drew his chariot in triumph to the Guildhall. There his health was drunk as the saviour of Europe. Pitt replied in the noblest, the tersest, and the last of all his speeches. It can here be given in its entirety. 'I return you many thanks for the honour you have done me. But Europe is not to be saved by any single man. England has saved herself by her exertions, and will, I trust, save Europe by her example.' That pageant was in some sort a State funeral, for he was never seen in public again.

A month afterwards (December 7), he set out for Bath. Austerlitz, the battle of the Emperors, had been fought on the 2nd. One Emperor was in flight, the other

sullenly sustained defeat; their armies were scattered; a peace was being negotiated; amid the shattered ruins of the Coalition, Pitt alone remained. But, even in the wreck of his life, his intrepid foresight survived. Nothing, he said, but a war of patriotism, a national war, could now save Europe, and that war should begin in Spain. Melville and Ulm had borne heavily on Pitt; Austerlitz killed him.

He was at Bath when he received the news. Tradition says he was looking at a picture gallery when he heard the furious gallop of a horse. 'That must be a courier,' he exclaimed, 'with news for me.' When he had opened the packet, he said, 'Heavy news, indeed,' and asked for brandy. He hurriedly swallowed one or two drams; had he not, says an eye-witness, he must have fainted. He then asked for a map, and desired to be left alone.

He had gout flying about; the shock of the tidings threw it back on some vital organ. From this day, he shrank visibly. His weakness and emaciation were painful to witness. Still, he did not abate his high hopes, or his unconquerable spirit. He wrote cheerfully to his friends. He was better, but wanted strength. Bath was of no further use; he would return to the house which he had hired at Putney—a mansion still existing, and locally known as 'Bowling Green House.' There, in a spacious and sunny room, from which one may still look out on Pitt's green lawns and avenue of limes, he was destined to die. On the 9th of January, he set out home. So feeble was he that it took three days to compass the journey. He arrived at his villa on the 12th. As he entered it, his eye rested on the map of Europe. 'Roll up that map,' he said; 'it will not be wanted these ten years.'

On the 14th, Wellesley, just returned from his great proconsulate, had a long interview: the last, for no one again saw Pitt but his immediate family, among whom Rose and Tomline may be included, and his physicians. He fainted, indeed, while Wellesley was in the room. That old friend felt it his duty on leaving Putney to go to Lord Grenville, and warn him that Pitt was at the point of death. Wellesley found him drafting resolutions of censure, and concerting the fiercest opposition to the Minister. On learning the news, Grenville broke into a passion of grief. It is difficult to test the temperature of tears, but it is easy to believe that these were both bitter and sincere.

Party hostilities were at once suspended. There was, indeed, nothing left to fight against. Fox displayed a generous emotion: 'Mentem mortalia tangunt,' he said. The address to the Crown was agreed to, and the House adjourned. As the Speaker and members were proceeding with this address to the palace on the 23rd January, 1806, they learned that Pitt had died early that morning.

From the time that he saw Wellesley, he had gradually declined. He could take little or no nourishment. Early on the morning of Wednesday, the 22nd, Tomline had thought it his duty to warn his old pupil that death was imminent, and to offer the last sacrament. Pitt declined, as he had not strength; but he joined earnestly in prayer. He threw himself, he said, on the mercy of God, and trusted that the innocence of his life might plead for him: the same thought which had solaced the last moments of the Emperor Julian. He then bade a solemn farewell to Hester Stanhope, the niece who had kept house for him, and who was to develop so fierce an eccentricity. To her he gave his blessing: 'Dear soul,' he said, 'I know she loves me.' All Wednesday night he was delirious. His wandering mind revolved around the mission of Harrowby, whom he had sent, as has been said, to fix the fickle energies of the Court of Berlin, the last hope of Europe. He constantly asked the direction of the wind. 'East, that will do, that will bring him quick,' he murmured. At midnight, the end was near; at half-past four it came. A short time previously, with that strange recovery which so often precedes death, he said, with a clear voice, 'O, my country! How can I leave my country!' After that last note of anguish, he neither spoke nor moved again.

A month after his death, Pitt was laid in the Abbey by his father's side, amid a splendid pomp of public grief. 'The statue of the father,' said Wilberforce, with fine feeling, 'seemed to look with consternation at the vault that was opening to receive

his favourite son.' 'What sepulchre,' exclaimed Wellesley, who was also present, 'embosoms the remains of so much excellence and so much glory?'—ROSEBERRY

VI. Sir Roger is so keen at this sport that he has been out almost every day since I came down; and upon the chaplain's offering to lend me his easy pad, I was prevailed on yesterday morning to make one of the company. I was extremely pleased, as we rid along, to observe the general benevolence of all the neighbourhood towards my friend. The farmers' sons thought themselves happy if they could open a gate for the good old knight as he passed by; which he generally requited with a nod or a smile, and a kind inquiry after their fathers and uncles.

After we had rid about a mile from home, we came upon a large heath, and the sportsmen began to beat. They had done so for some time, when, as I was a little distance from the rest of the company, I saw a hare pop out from a small furze brake almost under my horse's feet. I marked the way she took, which I endeavoured to make the company sensible of by extending my arm; but to no purpose, till Sir Roger, who knows that none of my extraordinary motions are insignificant, rode up to me and asked me if puss was gone that way? Upon my answering "Yes," he immediately called in the dogs, and put them upon the scent. As they were going off, I heard one of the country fellows muttering to his companions, that 'twas a wonder they had not lost all their sport, for want of the silent gentleman's crying, "Stole away."

This, with my aversion to leaping hedges, made me withdraw to a rising ground, from whence I could have the pleasure of the whole chase, without the fatigue of keeping in with the hounds. The hare immediately threw them above a mile behind her; but I was pleased to find that, instead of running straight forwards, or, in the hunter's language, "flying the country," as I was afraid she might have done, she wheeled about, and described a sort of circle round the hill, where I had taken my station, in such manner as gave me a very distinct view of the sport. I could see her first pass by, and the dogs some time afterwards, unravelling the whole track she had made, and following her through all her doubles. I was at the same time delighted in observing that deference which the rest of the pack paid to each particular hound, according to the character he had acquired among them: if they were at fault, and an old hound of reputation opened but once, he was immediately followed by the whole cry; while a raw dog, or one who was a noted liar, might have yelped his heart out without being taken notice of.

The hare now, after having squatted two or three times, and been put up again as often, came still nearer to the place where she was at first started. The dogs pursued her, and these were followed by the jolly knight, who rode upon a white gelding, encompassed by his tenants and servants, and cheering his hounds with all the gaiety of five and twenty. One of the sportsmen rode up to me, and told me that he was sure the chase was almost at an end, because the old dogs which had hitherto lain behind, now headed the pack. The fellow was in the right. Our hare took a large field just under us, followed by the full cry in view. I must confess the brightness of the weather, the cheerfulness of everything around me, the chiding of the hounds, which was returned upon us in a double echo from two neighbouring hills, with the hallooing of the sportsmen, and the sounding of the horn, lifted my spirits into a most lively pleasure, which I freely indulged, because I was sure it was innocent. If I was under any concern, it was on account of the poor hare, that was now quite spent, and almost within the reach of her enemies; when the huntsman, getting forward, threw down his pole before the dogs. They were now within eight yards of that game which they had been pursuing for almost as many hours; yet on the signal before mentioned they all made a sudden stand, and though they continued opening as much as before, durst not once attempt to pass beyond the pole. At the same time, Sir Roger rode forward, and, alighting, took up the hare in his arms which he soon after delivered up to one of his servants with an order, if she could be kept alive, to let her go in his great orchard; where it seems he has several of these prisoners of war, who live together in a very comfortable captivity. I was highly pleased to see the discipline of the pack, and the good nature of

the knight, who could not find in his heart to murder a creature that had given him so much diversion.—*Sir Roger de Coverley Papers*

1. Point out parts of this narrative in which exposition is combined with narration.

2. Select the expressions that serve to mark the order of events in time and place.

3. Bring to the class any passage that you meet with in your reading in which an account is given of some chase or sport such as the foregoing. Compare the passages as to method of narration.

VII. I saw them from the top of a Hammersmith 'bus, sitting on the smart white doorstep of a house opposite the Albert Memorial. It was a very hot, bright day; the cabs and carriages of the fashionable were streaming by, and people loitered in the sunshine, while these three small pilgrims sat on the door-step.

The biggest, a boy of six, held on his slippery lap a baby with a huge head and an aspect of measles, whose fist, like a lump of paste, was thrust into its cheek, whose eyes were screwed up, whose feet emerged limply from the bundle of its body. And now and then the boy heaved it up, and looked into its face.

A girl, younger than the boy, with a fair, patient, dirty little face, and large circles round her eyes, in a short, loose frock of faded blue, which showed her little bare knees, leaned against the door-post; she had no hat, and was fast asleep. The boy himself stared before him with big, brown eyes. His hair was dark and his ears projected, his clothes were decent, but dusty from head to foot. His eyes were those of people who get through the day somehow, and are very tired at the end. I spoke to him.

"Is that your sister?"

"No."

"What then?"

"A friend."

"And that?"

"My brother."

"Where do you live?"

"Regent's Park."

"How did you get as far as this?"

"Came to see Albert Memorial."

"Are you very tired?"

No answer.

"Here's a shilling; now you can go home in a 'bus."

No answer, no smile, but a grubby hand closing over the shilling.

"Do you know how much that is?"

His face twinkled with contempt; he heaved his brother slowly.

"Twelve pennies."

Glancing back, I saw him holding his brother very tight, and stirring up his

"friend" with his boot to look at the shilling.

1. What is the source of interest in the above sketch?
2. What principles or special features of narration are here exemplified?
3. Are there any descriptive or reflective touches?
4. Criticise the sketch, noticing any excellences or defects.
5. Suggest a title.
6. Comment on the setting of the incident—time, place, circumstances.

VIII. I remember walking out with him and a lady, who was staying in the house at the time, along the sunny banks of the Tweed, toward Selkirk. It was a bright morning, and two great and very beautiful staghounds accompanied us in the ramble. Sir

Walter pointed out the beauties of the scene with great animation, stumping along the little narrow path we were following, supported by a stout stick. He had a plain Scotch bonnet on his head, and a grey shepherd's maud or plaid round his broad shoulders, and, when not excited, he looked, with his somewhat heavy features, and white, overhanging eyebrows, like a good, stout, portly farmer. About half a mile from Abbotsford, however, a bright, sparkling stream crossed the path on its way toward the Tweed, forming a little still pool by the side of the road before it took another leap down the bank; and by the side of this pool one of the staghounds, which had run on before, stopped for some moments to contemplate his own image in the mirror, throwing himself into the most graceful attitude imaginable. The dog's proceeding immediately caught the attention of the poet, and he turned to point it out to our fair companion with his face all sparkling with eager admiration. The grey eye lighted up, the heavy mouth beamed with a bright smile, and even the stalwart figure became more erect and stately. "Look at the vanity of the creature," he cried, "did ever lady before her looking-glass show more admiration of herself than that brute?"—G. P. R.

JAMES

1. What is the chief source of interest in this paragraph?
2. What impression of Scott does it give to the reader?
3. Point out what descriptive details are blended with the narrative.
4. If the paragraph were broken into two smaller paragraphs where should the division be made?
5. Why not conclude the narrative with the sentence ending "the most graceful attitude imaginable"? What is the effect of the addition of the last three sentences?
6. Write an account of some incident that you have read in biography or history, in which description is combined with narration.

IX. The trees went forth on a time to anoint a king over them; and they said unto the olive tree, "Reign thou over us." But the olive tree said unto them, "Should I leave my fatness, wherewith by me they honour God and man, and go to be promoted over the trees?" And the trees said to the fig tree, "Come thou, and reign over us." But the fig tree said unto them, "Should I forsake my sweetness, and my good fruit, and go to be promoted over the trees?" Then said the trees unto the vine, "Come thou, and reign over us." And the vine said unto them, "Should I leave my wine which cheereth God and man, and go to be promoted over the trees?" Then said all the trees unto the bramble, "Come thou, and reign over us." And the bramble said unto the trees, "If in truth ye anoint me king over you, then come and put your trust in my shadow; and if not, let fire come out of the bramble, and devour the cedars of Lebanon."—Judges ix: 8-15.

1. "This passage is a parable." Explain.
2. State the meaning of the parable.
3. How does a parable differ in character from a fable, and from an allegory?
4. What comment would you make on the diction of this parable?
5. Bring to the class an example of a parable other than those contained in the Bible.

X. On a dark and stormy morning Southey's body was borne to the beautiful churchyard of Crosthwaite, towards which he had long looked affectionately as his place of rest. There lay his three children and she who was the life of his life. Skiddaw gloomed solemnly overhead. A grey-haired, venerable man who had crossed the hills stood there leaning on the arm of his son-in-law; these two, Wordsworth and Quillinan, were the only strangers present. As the words, "ashes to ashes," were uttered, a sudden gleam of sunshine touched the grave; the wind dropped, the rain was over, and

the birds had begun their songs of spring. The mourners turned away thinking of a good man's life and death with peace—"And calm of mind, all passion spent."—DOWDEN.

1. To what feelings does the writer appeal in this passage?
2. Point out what use he has made of the choice of effective details.
3. What use has the writer made of suggestion and of contrast?
4. What is the relation in thought of the line of verse to the rest of the paragraph?
5. Should the paragraph be classified as narration or description? Why?
6. Compare with the foregoing the accounts of similar scenes given in other biographies.

XI. The days went on, and our hopes, raised sometimes, began to flicker and fail. One afternoon he asked for his little gown-boy and the child was brought to him, and sat by the bed with a very awe-stricken face; and then gathered courage, and tried to amuse him by telling him how it was a half-holiday, and they were having a cricket match with the St. Peter's boys on the green, and Grey Friars was in and winning. The Colonel quite understood about it; he would like to see the game; he had played many a game on that green when he was a boy. He grew excited. Clive dismissed his father's little friend, and put a sovereign into his hand; and away he ran, to say that Codd Colonel had come into a fortune, and to buy tarts, and to see the match out. *I, curre*, little white-haired gown-boy! Heaven speed you, little friend.

After the child had gone, Thomas Newcome began to wander more and more. He talked louder; he gave the word of command; spoke Hindustanee, as if to his men. Clive was at the bed's foot. The old man within it talked on rapidly for a while, then again he would sigh, and be still. The patient's voice sank into faint murmurs; only a moan now and then announced that he was not asleep.

At the usual evening hour the chapel bell began to toll, and Thomas Newcome's hands outside the bed feebly beat time. And just as the last bell struck, a peculiar sweet smile shone over his face, and he lifted up his head a little and quickly said, "Adsum!" and fell back. It was the word we used at school when names were called; and lo, he, whose heart was as that of a little child, had answered to his name, and stood in the presence of The Master.—W. M. THACKERAY

1. Read the foregoing passage and note the details that appeal to the sense of humour and of pathos.
2. Note the short sentences in the second paragraph. Why are they used?
3. Select any words or phrases in the passage which are not absolutely essential to the narrative, but which add to its effectiveness.
4. Compare with this passage others of a similar nature; the passage, for example, in which Dickens tells of the death of Paul Dombey in *Dombey and Son*.

XII. Wellington's plan was to join the Prussian army in Belgium and thence to march on Paris from the north-east. Napoleon, resolving if possible to prevent this union, crossed the French frontier on the 15th of June. The British lay then at Brussels; the Prussians were at Ligny, some miles nearer the frontier. Wellington received the news of the French advance late on the evening of the 15th, in the ball-room of the Duchess of Richmond. A hurried whisper passed round among the officers; and at daybreak the British regiments began to pour out of Brussels towards Quatre Bras, an important point sixteen miles off, where two roads crossed. There they were attacked on the 16th by Marshal Ney, who strove without success to force the position. But on the same day Napoleon drove the Prussians from Ligny, and sent Grouchy

in pursuit with 35,000 men, to cut them off from a union with the army of Wellington. The defeat of the Prussians obliged Wellington to fall back on the village of Waterloo. Even there Blücher was distant from him nearly a day's march; and Napoleon exulted in the prospect of certain victory, for he had got, as he thought, between the allied armies, and all that now remained was to defeat them in turn.

The battle of Waterloo—called by the French *St. Jean*—was fought on a Sunday. All night before, the rain had fallen in torrents; and when the troops rose from their cheerless bivouac among the crushed and muddy rye, a drizzling rain still fell. The armies faced each other upon two gentle slopes, near which ran the high road to Brussels. The army of Wellington numbered more than 70,000; that of Napoleon, about 80,000 men. Between, in a slight hollow, lay the farmhouses of Hougomont and La Haye Sainte, round which the bloodiest combats of the day took place. The battle began at ten o'clock. Napoleon knew that he was a ruined man unless he could pierce and break the red masses that lay between him and Brussels. He kept closely to one plan of action—a storm of shot and shell upon the British ranks, and then a rapid rush of lancers and steel-clad cuirassiers. But the British infantry, formed into solid squares, met every charge like the rocks that encircle their native shore. Again and again, and again, the baffled cavalry of France recoils with many an empty saddle. This was a terrible game to play; and well might Wellington, when he looked on the squares, growing every moment smaller, as soldier after soldier stepped silently into the place of his fallen comrade, pray that either night or Blücher would come. It was seven o'clock in the evening before the distant sound of the Prussian cannon was heard. Blücher had outmarched Grouchy, and was hastening to Waterloo. Napoleon then made the grandest effort of the day. The Old Guard of France, unconquered veterans of Austerlitz and Jena, burst in a furious onset upon the shattered ranks of Britain; but, at one magic word, the British squares dissolved into "thin red lines," glittering with bayonets, and, with a cheer that rent the smoke-cloud hovering above the field, swept on to meet the foe. The French columns wavered—broke—fled; and Waterloo was won. During the three eventful days 40,000 French, 16,000 Prussians, 13,000 British and Germans were killed. We are told that Wellington wept as he rode over the plain by moonlight. But who can tell the thoughts of the fallen despot, as he fled from the field where his mighty sword, stained with the blood and the tears of millions, lay shivered into atoms?

Paris, where he abdicated in favour of his son; Rochefort, whence he tried to escape to America; the Roads of Aix, where, on the quarter-deck of the *Bellerophon*, he cast himself on the mercy of Britain; the lonely rock of St. Helena, where for six years he dwelt imprisoned by the Atlantic waves—these are the last scenes in the history of Napoleon I. He died on the 3rd of May, 1821, and in 1840 his remains were removed to France.—W. F. COLLIER

1. Does the paragraphing in the foregoing extract indicate the main divisions of the story which it tells? State briefly, in a single phrase, the theme of each paragraph.

2. How does this extract show the close connection, or intermingling, of description and narration? What parts are descriptive and what parts are narrative?

3. Is a definite point of view suggested in any way? How?

4. Examine the extract as to its unity and proportion. Are there any digressions or irrelevant details introduced? Why is the second paragraph the longest? Why is the third (which covers much the longest time) the shortest?

5. What principle governs the order in which the details are introduced?

6. In what part of the narrative is the movement most rapid? In what part slowest? How is the movement accelerated in the one case, and retarded in the other?

7. Is there any use in the narrative of the devices of suspense, suggestion, or climax.

8. Examine the descriptive details introduced, classify them as (a) details introduced for clearness, (b) details introduced for vividness or picturesqueness.

9. "Recoiled with many an empty saddle." Would the phrase, "with heavy losses" serve as well? If not, why not?

10. "that either night or Blücher would come." What is peculiar in this sentence? Wherein lies its effect?

11. "The French columns wavered—broke—fled; and Waterloo was won." What makes this sentence forcible? Can you quote another use of the same device?

12. Describe and account for the sentence structure of the last paragraph.

XIII. In France, the restored Bourbon monarchy soon gave deep offence by favouring the nobles and clergy, and by showing hostility to the ideas which had become prominent under the Republic and the Empire. Before long Louis XVIII became widely unpopular. Napoleon watched the movement with pleasure, and, escaping from Elba, landed on the coast of France. The soldiers sent to capture him went over to his side, and on March 21 he reached Paris and was again Emperor of the French. The short reign which followed is known as "The Hundred Days." He offered to the allies to remain at peace, but they refused to listen to him, believing that he only wanted to prepare for war, and that the longer they waited, the more difficult it would become to suppress him. All four powers, therefore—England, Prussia, Austria, and Russia—prepared for a fresh struggle, but Austria and Russia were far off, and an English army under Wellington and a Prussian army under Blücher were in the Netherlands before the other two allied armies were ready. The English occupied the right and the Prussian the left of a long line in front of Brussels.

On June 15, Napoleon crossed the frontier. His plan was to beat the Prussians first, and then, driving them off towards Germany, to turn upon the English and overwhelm them with superior numbers. On the 16th, whilst he sent Ney to keep in check the English at Quatre Bras, he defeated the Prussians at Ligny, and detached Grouchy to follow them up, so as to keep them from coming to the help of Wellington. On the 18th, he attacked Wellington himself at Waterloo. Wellington, knowing that the Prussians intended, in spite of Grouchy's pursuit, to come to his help, and that his own numbers were inferior to those of Napoleon, had to hold out against all attacks during the early part of the day, without attempting to deliver any in return. He was well served by the tenacity of his mixed army, in which British soldiers fought side by side with Netherlanders, Hanoverians, and Brunswickers. The farm of Hougomont in advance of Wellington's right centre was heroically defended. In vain the French columns charged upon the British squares, and the French artillery slaughtered the men as they stood. In vain, too, the French cavalry dashed against them. As the men dropped, their comrades closed their ranks, fighting on with sadly diminished numbers. At last, a black line was seen on the horizon, and that black line was the Prussian army. Napoleon, taken in flank by the Prussians, made one last desperate charge on the English squares. Then Wellington gave the order to advance. The French army, crushed between two forces, dissolved into a flying mob.

The allies followed hard upon the beaten enemy and entered Paris in triumph. Napoleon took refuge in the *Bellerophon*, an English ship of war. By the decision of the four great Powers, he was removed to St. Helena, where he was guarded by the English till his death in 1821. Louis XVIII was restored to the throne of France, and Europe at last enjoyed the peace which it had longed for. The French territory was restricted to the limits of 1792. A heavy fine was also imposed upon France, troops belonging to each of the four Powers being left in occupation of French fortresses till the money was paid.—S. R. GARDINER

Compare Gardiner's account of the Waterloo campaign with that of Collier, noting:

1. The material used, details of the story given in the one and not in the other. Criticise this selection and rejection of detail.
2. The proportion observed. Note the space given in each to the battle itself, and to the preliminary and supplementary narrative.
3. The arrangement—especially the paragraphing. You will notice that Collier brings the battles of Quatre Bras and Ligny into the first paragraph; Gardiner brings them into the second paragraph, with the battle of Waterloo. Which is the better arrangement, in your opinion? Give a reason for your preference.
4. The diction, sentence structure, and literary style. Note the qualities which the two accounts have in common, and the features in which they differ. Which is, in your opinion, the clearer account, and which the more impressive?

EXPOSITION

I. Examine the following definitions, pointing out in each case (*a*) the *genus* and (*b*) the *differentia*, and showing whether each definition is (*a*) inclusive and (*b*) exclusive. In the case of any defective definition in the list, supply a correct definition.

1. A newspaper is a sheet of paper printed daily to inform the public of passing events.
2. An apartment house is a building providing three or more separate suites or rooms or sets of rooms for separate occupation by one or more persons.
3. A steam-engine is a machine in which the elastic force of steam is the motive power.
4. Composition is the art of communicating thought and feeling by means of words.

II. Define the terms which are italicized in the following sentences, being careful in each case to supply both *genus* and *differentia* and to ensure inclusiveness and exclusiveness in your definition (in other words, to frame a logical definition).

The *degraded condition* of many of our *slums* is due to the *foreigners* who live there.

Reciprocity is a different thing from *free trade*.

Our *forefathers* never heard of a *dictagraph*, a *marconigram*, or even a *telephone*.

The *dandelion* is a *weed*.

The United States is a *republic*; Great Britain is a *monarchy*.

It is the *duty* of teachers and *pupils* to try to cultivate an *esprit de corps*.

III. Point out the methods and accessories of exposition used in the following passages, giving your opinion of their aptness and effectiveness:

1. It is important that you should know the difference between murder and manslaughter. Manslaughter is the unlawful killing of a human being, but without malice aforethought. Murder is to kill with deliberate and premeditated malice in the act.

2. Reverence is that emotion felt in the presence of the majestic and the grand, which with regard to fellow-men takes the form of esteem, and with regard to God the form of worship.

3. Faith is accepting on the authority of another what we ourselves cannot prove.

4. If a country's best asset is its men and women, no pains should be spared to conserve the physical welfare of its boys and girls.

5. The man of talent is he who has the wit to use his opportunity when it comes, while the man of genius creates his opportunity for himself.

6. A soft answer turneth away wrath; but grievous words stir up anger.

7. Him we call an artist who shall play on an assembly of men as a master on the keys of the piano.

8. A real snob values the opinion of an ignorant rich person more than that of an intelligent poor one. He is fawning and meanly polite to influential men, and rude and overbearing to those who have no recognized position. A snob will run hat in hand to open a door for a wealthy woman of rank, and will not give a helping hand to a poor woman who has fallen down.

Write a paragraph containing an exposition of "A Real Gentleman (or Lady)."

9. Memory is an excellent quality, and every business demands a special memory adapted to its particular needs. Take the doctor, for example. He has to know a human body better than its very owner, and must carry in his mind perhaps for many years little points that may be needful for future reference. Medical memory is quite as important as medical knowledge. Every lawyer is obliged to know, as a child knows the alphabet, the principles of law, and the judge must carry his trained memory even further. The editor or sub-editor engaged upon a paper must remember the contents of his file for many months back. The stockbroker must depend upon his memory for much of the information upon which he operates. Naturally clergymen must allow their memories to run upon religious matters, and there are many divines who can literally repeat whole chapters from the Scriptures. Each profession, each business has use for a man whose memory can be trained for the one purpose of applying it to the particular vocation in which he is engaged.

Write a paragraph on the value of forgetting.

10. Whoso covereth his sins shall not prosper, but whoso confesseth and forsaketh them shall have mercy.

11. It is surprising that the early Jews, in whom the sense of God was so strong, and who were familiar with the conception of an Eternal Being, should yet have been behind rather than before other nations in suspecting the immortality of the soul. The Greek did not even in the earliest times believe death to be annihilation, though he thought it was fatal to all joy and vigour; but the early Jews, the Legislator himself and most of the Psalmists, limit their hopes and fears to the present life, and compare man to the beasts that perish. How strange a revolution of thought when the area of human hopes and fortunes suddenly extended itself without limit! Then, first, man must have felt himself great.

12. To a greater or less extent superstition affects both the educated and the ignorant, the rich and the poor. Dr. Johnson considered it unlucky to walk into his house except with a particular leg first. The great Napoleon had a belief in omens, and what is little better than the commonest kind of fortune-telling; and, although Sir Walter Scott wrote a book to disprove demonology and witchcraft, there is no doubt he was, to a certain extent, imbued with superstition. There are sailors who do not like to sail on Fridays, others who do not like to meet a squint-eyed woman. Then, again, there are people, like the Vicar of Wakefield, who believe in lucky dreams; for instance, a coffin and crossbones, which is said to be the sign of an approaching wedding.

13. You'd hardly credit what a lot of labour has been expended on the pocket-knife you carry. If, for example, it is a three-bladed knife, it may have involved no fewer

than one hundred operations, and, as likely as not, it has been handled by as many different workmen. Even the blade has to go through six different processes. First it has to be forged, then laid on the "tangs"—that part which is inserted into the handle, and through which the blade is riveted—next marked or stamped with the name of the manufacturer, afterwards "croiled"—a depression in the neck of the blade between the sharp edge and the heavier part of the "tang" filled in—next tempered, and finally ground. So accurate is the eye of the man who forges the blade into shape, and so exact his hand, that the blade does not deviate a hair's-breadth from the little brass pattern before him, to which each blade must exactly correspond.

Write an expository paragraph showing the forces at work in the formation of any object in nature,—an oak, a valley, the sandy lake shore, etc.

14. Our brains are seventy-year clocks. The Angel of Life winds them up once for all, then closes the case, and gives the key into the hands of the Angel of the Resurrection. Tic-tac! tic-tac! go the wheels of thought; our will cannot stop them; they cannot stop themselves; sleep cannot still them; madness only makes them go faster; death alone can break into the case, and, seizing the ever-swinging pendulum, which we call the heart, silence at last the clicking of the terrible escapement we have carried so long beneath our wrinkled foreheads.—OLIVER WENDELL HOLMES

Write an expository paragraph in which the brain is compared to "Central" in a telephone system.

15. At almost every step in life we meet with young men . . . for whom we anticipate wonderful things, but of whom, even after much and careful inquiry, we never happen to hear another word. The effervescence of youth and passion, and the fresh glows of the intellect and imagination, endow them with a false brilliancy which make fools of themselves and other people. Like certain chintzes, calicoes, and gingham, they show finely in their first newness, but cannot stand the sun and rain, and assume a very sober aspect after washing-day.—HAWTHORNE

16. The subject was eternity, and the preacher was attempting in his feeble way to impress upon his sinning hearers what they might expect in the duration of the punishment that was coming to them. He asked them to imagine an English sparrow, standing on the shore of the Atlantic Ocean and dipping its bill into its waters. He begged them to think of that sparrow hopping on one foot with its bill full of water to the Pacific, and there depositing the water. Then they were to picture to themselves the same sparrow hopping back to the Atlantic for more water, and repeating the operation until it had emptied the waters of the one ocean into those of the other. "When that is accomplished," said the preacher, "it will be just the beginning of sunrise in eternity."

17. So all healthily minded people like making money—ought to like it, and to enjoy the sensation of winning it; but the main object of their life is not money; it is something better than money. A good soldier, for instance, mainly wishes to do his fighting well. He is glad of his pay—very properly so, and justly grumbles when you keep him ten years without it—still, his main notion of life is to win battles, not to be paid for winning them. So of clergymen. They like pew rents and baptismal fees, of course; but yet, if they are brave and well educated, the pew rent is not the sole object of their lives, and the baptismal fee is not the sole purpose of the baptism; the clergyman's object is essentially to baptize and preach, not to be paid for preaching. So of doctors. They like fees no doubt—ought to like them; yet if they are brave and well educated, the entire object of their lives is not fees. They, on the whole, desire to cure the sick; and—if they are good doctors, and the choice were fairly put to them—would rather cure their patient and lose their fee, than kill him and get it. And so with all other brave and rightly trained men; their work is first, their fee second—very important always, but still *second*.—JOHN RUSKIN

Write an expository paragraph giving your opinion of the man who works only for money; use examples, to make your exposition clear.

IV. The lettuce is to me a most interesting study. Lettuce is like conversation—it must be fresh and crisp, so sparkling that you scarcely notice the bitter in it. Lettuce, like most talkers, is, however, apt to run rapidly to seed. Blessed is that sort which comes to a head, and so remains, like a few people I know; growing more solid, and satisfactory, and tender at the same time, and whiter at the centre, and crisp in their maturity. Lettuce, like conversation, requires a good deal of oil, to avoid friction and keep the company smooth—a pinch of Attic salt, a dash of pepper, a quantity of mustard and vinegar, by all means, but so mixed that you will notice no sharp contrasts, and a trifle of sugar. You can put anything, and the more things the better, into salad, as into a conversation, but everything depends upon the skill of mixing. I feel that I am in the best society when I am with lettuce. It is in the select circle of vegetables.—C. D. WARNER

1. In this paragraph the writer compares lettuce to conversation. Is the comparison interesting? Why?

2. State in a few words what he says about lettuce, apart from the comparison with conversation. Then state briefly what he says about conversation. What is the effect of combining the two subjects in one paragraph?

3. In his inaugural address the newly elected President of the Literary Society compared different classes of members, to different bodies of water, the sluggish stream, the standing pond, the cataract, etc. Compose an address using this or any other comparison.

V. Ariosto tells a pretty story of a fairy, who, by some mysterious law of her nature, was condemned to appear at certain seasons in the form of a foul and poisonous snake. Those who injured her during the period of her disguise were forever excluded from participation in the blessings which she bestowed. But to those who, in spite of her loathsome aspect, pitied and protected her, she afterwards revealed herself in the beautiful and celestial form which was natural to her, accompanied their steps, granted all their wishes, filled their houses with wealth, made them happy in love and victorious in war. Such a spirit is Liberty. At times she takes the form of a hateful reptile. She grovels, she hisses, she stings. But woe to those who in disgust shall venture to crush her! And happy are those who, having dared to receive her in her degraded and frightful shape, shall at length be rewarded by her in the time of her beauty and her glory!—MACAULAY

1. What thought does the writer wish to expound?

2. Where is it most distinctly stated?

3. What means does the writer use to make his statements forcible?

4. Write an exposition on the subject of liberty, using either the method of example or the method of analogy.

VI. Suppose that one boy at school has a ham sent him from home, and suppose that another boy has cake, and that each has more of his own than he cares for and lacks something of the other, what are the proportions in which they will exchange? If boy A likes his own ham scarcely at all or not very much, and if he is very fond of cake, he will be ready to barter a great deal of it against a little of boy B's cake; and if boy B is fond of cake too and does not care so much for ham, cake will be at a premium, and a very little of it will go a great way in the transaction, especially if the cake is a small one and the ham a big one; but if on the contrary both boys care much for ham and neither much for cake, and also the ham be small and the cake large, then the ham will be at a premium, the cake at a discount, and both sides of the ex-

change will be altered. The use of this simplest of all cases is that you see the inevitable complexity of, and that you cannot artificially simplify, the subject. There are in every exchange, as we here see, no less than six elements which more or less affect it in general: first, the quantities of the two commodities, and next two feelings in each exchanger—first, his craving for the commodity of the other, and secondly, his liking or disinclination for his own. In every transaction, small or great, you will be liable to blunder unless you consider all six:—WALTER BAGEHOT

1. What thought does the writer wish to present, in this paragraph?
2. In what sentence is it most distinctly stated?
3. Why is it not stated at the beginning of the paragraph?
4. Compare the diction of the first part of the paragraph, with that of the concluding sentences.
5. Present the proposition which the above paragraph contains, by using a different illustration, exchange of products between farmers, or between a farmer and a manufacturer, for example.

VII. Are not all natural things, it might be asked, as lovely near as far away? By no means. Look at the clouds and watch the delicate sculpture of their alabaster sides, and the rounded lustre of their magnificent rolling. They are meant to be beheld far away; they are shaped for their place high above your head; approach them and they whirl away in fierce fragments of thunderous vapour. Look at the crest of the Alp from the far-away plains over which its light is cast, whence human souls have communed with it by myriads. It was built for its place in the far-off sky; approach it, and as the sound of the voice of man dies away about its foundations, and the tide of human life is met at last by the eternal "Here shall thy proud waves be stayed," the glory of its aspect fades into blanched fearfulness; its purple walls are rent into grisly rocks, its silver fretwork saddened into wasting snow; the stormbrands of ages are on its breast, the ashes of its own ruin lie solemnly on its white raiment.—RUSKIN

1. What is the subject of this exposition?
2. What method of exposition does the writer follow?
3. Show how the forms of the sentences help to make the exposition more effective.
4. What qualities of style does this paragraph exhibit, and by what means has the writer secured them?

VIII. 1. In each of the following paragraphs what thought does the writer wish to expound?

2. Where is it most distinctly stated in each case?
3. Compare the methods of exposition that are used.
4. What is most noticeable in the sentence structure in each paragraph?

1. It is not luck, but labour, that makes men. Luck, says an American writer, is ever waiting for something to turn up; Labour, with keen eye and strong will, always turns up something. Luck lies in bed, and wishes the postman would bring him news of a legacy; Labour turns out at six, and with busy pen or ringing hammer lays the foundation of a competence. Luck whines; Labour whistles. Luck relies on chance; Labour, on character. Luck slips downward to self-indulgence; Labour strives upward, and aspires to independence.—SMILES

2. Suppose that a man in pouring down a glass of claret could drink the south of France, that he could so disintegrate the wine by the force of imagination as to taste in it all the clustered beauty and bloom of the grape, all the dance and song and sun-

burnt jollity of the vintage. Or suppose that in eating bread he could transubstantiate it with the tender blade of spring, the gleam-fitted corn ocean of summer, the royal autumn with its golden beard, and the merry funerals of harvest. This is what the great poets do for us, we cannot tell how, with their fatally chosen words crowding the happy veins of language again, with all the life and meaning and music that had been dribbling away from them since Adam.—JAMES RUSSELL LOWELL

IX. Examine the following passages and state in each case:

- (a) What thought the writer wishes to expound.
- (b) What methods of exposition are employed.
- (c) What special devices the writer uses to make his exposition effective.

1. "I don't see," said the man who was leaning against the drug store counter, "why a doctor can't write his prescription in English instead of Latin."

The druggist said, "You think, I suppose, that the doctor writes his prescription in Latin so it can't be read so easily—so the layman can't steal his trade and learn what he is giving him. But that's all wrong. In the first place, Latin is a more exact and concise language than English, and, being a dead language, does not change, as all living languages do.

"Then, again, since a very large part of all the drugs in use are botanical, they have in the pharmacopœia the same names that they have in botany—the scientific names. Two thirds of such drugs haven't any English names, and so couldn't be written in English.

"But suppose a doctor did write a prescription in English for an uneducated patient. The patient reads it, thinks he remembers it, and so tries to get it filled from memory the second time. Suppose, for instance, it calls for iodide of potassium and he gets it confused with cyanide of potassium. He could safely take ten grains of the first, but one grain of the second would kill him as dead as a mackerel. That's an exaggerated case, but it will serve for an illustration. Don't you see how the Latin is a protection and a safeguard to the patient? Prescriptions in Latin he can't read, and consequently doesn't try to remember.

"Now for a final reason. Latin is a language that is used by scientific men the world over, and no other language is. You can get Latin prescriptions filled in any country on the face of the earth where there is a drug store. We had a prescription come in here the other day which we had put up originally, and which had since been stamped by druggists in London, Paris, Berlin, Constantinople, Cairo, and Calcutta. What good would an English prescription be in St. Petersburg?"

2. Nine tenths of all that goes wrong in this world is because some one does not mind his business. When a terrible accident occurs, the first cry is that the means of prevention were not sufficient. Everybody declares we must have a new patent fire escape, an automatic engine switch, or a high-proof non-combustible sort of lamp oil. But a little investigation will usually show that all the contrivances were on hand and in good working order; the real trouble was that somebody didn't mind his business; he didn't obey orders; he thought he knew a better way than the way he was told; he said, "Just this once I'll take the risk," and in so doing, he made other people take the risk, too; and the risk was too great. At Toronto, not long ago, a conductor, against orders, ran his train on a certain siding, which resulted in the death of thirty or forty people. The engineer of a mill at Rochester thought the engine would stand a higher pressure than the safety valve indicated; so he tied a few bricks to the valve to hold it down; result—four workmen killed, a number wounded, and a mill blown to pieces. The *City of Columbus*, an iron vessel fitted out with all the means of preservation and escape in use on shipboard, was wrecked on the best known portion of the Atlantic coast, on a moonlight night, at the cost of one hundred lives, because the officer in command took it into his head to save a few ship-lengths in dis-

tance by hugging the shore, in direct disobedience to the captain's parting orders. The best ventilated mine in Colorado was turned into a death trap for half a hundred miners because one of the number entered with a lighted lamp the gallery he had been warned against. Nobody survived to explain the explosion of the dynamite cartridge factory in Pennsylvania, but as that type of disaster almost always is due to heedlessness, it is probable that this instance is not an exception to the rule.

3. Does the modern world really gain, so far as creative thought is concerned, by the profusion of cheap literature? It is a question one often asks in watching the passengers on an American railway. A boy walks up and down the car scattering newspapers and books in paper covers right and left as he goes. The newspapers are glanced at, though probably most people have read several of the day's papers already. The books are nearly all novels. They are not bad in tone, and sometimes they give incidentally a superficial knowledge of things outside the personal experience of the reader, while from their newspapers the passengers draw a stock of information far beyond that of a European peasant, or even of an average European artisan. Yet one feels that this constant succession of transient ideas, none of them impressively, though many of them startlingly stated, all of them fitting swiftly past the mental sight as the trees flit past the eyes when one looks out of the car window, is no more favourable to the development of serious intellectual interests and creative intellectual power than is the limited knowledge of the European artisan.—BYRON

4. I believe the first test of a truly great man is his humility. I do not mean, by humility, doubt of his power, or hesitation in speaking of his opinions; but a right understanding of the relation between what he can do and say and the rest of the world's sayings and doings. All great men not only know their business, but usually know that they know it; and are not only right in their main opinions, but they usually know that they are right in them; only they do not think much of themselves on that account. Arnolfo knows he can build a good dome at Florence; Albert Dürer writes calmly to one who had found fault with his work, "It cannot be better done"; Sir Isaac Newton knows that he has worked out a problem or two that would have puzzled anybody else; only they do not expect their fellow-men therefore to fall down and worship them; they have a curious undersense of powerlessness, feeling that the greatness is not *in* them, but *through* them; that they could not do or be anything else than God made them. And they see something divine and God-made in every other man they meet, and are endlessly, foolishly, and incredibly merciful.—RUSKIN

5. Life did change for Tom and Maggie; and yet they were not wrong in believing that the thoughts and loves of these first years would always make part of their lives. We could never have loved the earth so well if we had had no childhood in it; if it were not the earth where the same flowers come up again every spring that we used to gather with our tiny fingers as we sat lisping to ourselves on the grass, the same hips and haws on the autumn hedgerows, the same red-breasts that we used to call "God's birds," because they did no harm to the precious crops. What novelty is worth that sweet monotony where everything is known, and *loved* because it is known?

The wood I walk in on this mild May day, with the yellow-brown foliage of the oaks between me and the blue sky, the white star-flowers, and the blue-eyed speedwell, and the ground-ivy at my feet—what grove of tropic palms, what strange ferns or splendid broad-petaled blossoms, could ever thrill such deep and delicate fibres within me as this home-scene? These familiar flowers, these well-remembered bird-notes, this sky, with its fitful brightness, these furrowed and grassy fields, each with a sort of personality given to it by the capricious hedgerows—such things as these are the mother-tongue of our imagination, the language that is laden with all the subtle, inextricable associations the fleeting hours of our childhood left behind them. Our delight in the sunshine on the deep-bladed grass to-day might be no more than the faint perception of wearied souls, if it were not for the sunshine and the grass in the far-off years, which still live in us, and transform our perception into love.—GEORGE ELIOT

6. As he had sometimes felt, gazing up from the deck at midnight into the boundless starlit depths overhead, in a rapture of devout wonder at that endless brightness and beauty—in some such way now, the depth of this pure devotion quite smote upon him, and filled his heart with thanksgiving. Gracious God, who was he, weak and friendless creature, that such a love should be poured out upon him? Not in vain—not in vain has he lived—hard and thankless should he be to think so—that has such a treasure given him. What is ambition compared to that but selfish vanity? To be rich, to be famous? What do these profit a year hence, when other names sound louder than yours, when you lie hidden away under the ground, along with idle titles engraven on your coffin? But only true love lives after you—follows your memory with secret blessing—or precedes you, and intercedes for you. *Non omnis moriar*—if dying, I yet live in a tender heart or two; nor am lost and hopeless living, if a sainted departed soul still loves and prays for me.—THACKERAY

7. Scarce any man has the means of knowing a twentieth part of the laws he is bound by. Both sorts of law are kept most happily and carefully from the knowledge of the people—statute law by its shape and bulk; common law by its very essence. It is the judges (as we have seen) that make the common law. Do you know how they make it? Just as a man makes laws for his dog. When your dog does anything you want to break him of, you wait till he does it, and then beat him for it. This is the way you make laws for your dog; and this is the way the judges make laws for you and me. They won't tell a man beforehand what it is he should not do—they won't so much as allow of his being told; they lie by till he has done something which they say he should not have done, and then they hang him for it. What way, then, has any man of coming at this dog-law? Only by watching their proceedings—by observing in what cases they have hanged a man, in what cases they have sent him to jail, in what cases they have seized his goods, and so forth. These proceedings they won't publish themselves, and if anybody else publishes them, it is what they call a contempt of court, and a man may be sent to jail for it.—JEREMY BENTHAM

8. Besides, there is another thing about this talking, which you forget. It shapes our thoughts for us; the waves of conversation roll them as the surf rolls the pebbles on the shore. Let me modify the image a little. I rough out my thoughts in talk as an artist models in clay. Spoken language is so plastic—you can pat and coax, and spread and shave, and rub out, and fill up, and stick on so easily, when you work that soft material, that there is nothing like it for modelling. Out of it come the shapes which you turn into marble or bronze in your immortal books, if you happen to write such. Or, to use another illustration, writing or printing is like shooting with a rifle; you may hit your reader's mind, or miss it. But talking is like playing at a mark with the pipe of an engine; if it is within reach, and you have time enough, you can't help hitting it.—OLIVER WENDELL HOLMES

9. Was it the sound of the distant surf that was in mine ears, or the low moan of the breeze, as it crept through the neighbouring wood? Oh, that hoarse voice of Ocean, never silent since time first began!—where has it not been uttered? There is stillness amid the calm of the arid and rainless desert, where no spring rises and no streamlet flows, and the long caravan plies its weary march amid the blinding glare of the sand, and the red unshaded rays of the fierce sun. But once and again, and yet again, has the roar of Ocean been there. It is his sands that winds heap up; and it is the skeleton remains of his vassals—shells, and fish, and the strong coral—that the rocks underneath inclose. There is silence on the tall mountain-peak, with its glittering mantle of snow, where the panting lungs labour to inhale the thin bleak air,—where no insect murmurs and no bird flies,—and where the eye wanders over multitudinous hill-tops that lie far beneath, and vast dark forests that sweep on to the distant horizon, and along long hollow valleys where the great rivers begin. And yet once and again, and yet again, has the roar of Ocean been there. The elegies of his more ancient denizens we find sculptured on the crags, where they jut from beneath the ice into the mist-wreath; and his later beaches, stage beyond stage, terrace the descending slopes.

X. In both constructive and analytical work in exposition, whether done in class or at home, it is well to require pupils to hand in a plan that will show both matter and methods. The following plans will illustrate:

Patriotism

Matter

Methods

- | | |
|--|--|
| <p>I. What patriotism is</p> <p>II. Instances of patriotism:</p> <p style="padding-left: 20px;">A. The Ancient Greeks—
Thermopylae</p> <p style="padding-left: 20px;">B. The English—
The Armada</p> <p style="padding-left: 20px;">C. The Eastern Nations—
China and Japan</p> <p style="padding-left: 20px;">D. The purest patriot in history—Joan of Arc</p> <p>III. True and false ideals of patriotism</p> <p>IV. The duty of patriotism to-day</p> | <p>Definition, with amplification</p> <p>Exemplification, with accessory description and narration</p>

<p>Comparison and contrast</p> <p>Statement of proposition, with inference</p> |
|--|--|

The Broiling of a Beefsteak

Matter

Methods

- | | |
|---|--|
| <p>I. The old method of cooking meat: roasting or broiling on the 'spit.'</p> <p>II. Modern methods of cooking meat: the range supplanting the fireplace:</p> <p style="padding-left: 20px;">1. Roasting, or rather baking, in the oven</p> <p style="padding-left: 20px;">2. Broiling, or rather frying, on the stove</p> <p>III. The real broil</p> <p>IV. Advantages of broiled meat:</p> <p style="padding-left: 20px;">1. Digestibility</p> <p style="padding-left: 20px;">2. Palatability</p> <p style="padding-left: 20px;">3. Nutritive value</p> <p>V. Conclusion: the housewife's sacred duty in the matter</p> | <p>Preliminary narration and description</p>
<p>Exemplification, with comparison and contrast</p>

<p>Definition</p> <p>Exemplification, with amplification</p>

<p>Inference, or deduction</p> |
|---|--|

Make out a plan of each of the following pieces of exposition, showing in each case (a) Matter, and (b) Methods (such as are given in connection with the subjects, "Patriotism," and "The Broiling of a Beefsteak").

1. Man's conquest of the air at best is only partial, and has not been secured without many casualties. But even this Pyrrhic victory may be important, especially in military affairs.

The aeroplane, almost as dangerous as the submarine, will have its devotees. Officers will be found able and willing to do scouting duty over an enemy's country. In spite of new inventions in gunnery, one cannot do effective wing-shooting with a six-pound quick-firer. The aviator possibly will be immune from all dangers save the one he is riding.

Perhaps the development of the aeroplane will wipe out an interesting, old, and romantic profession—that of espionage. For years the Powers have been in a continually nervous state lest certain closely guarded secrets should reach the councils of their rivals. The plans of a new battleship, the machinery of a new torpedo, the mechanism of a new gun, the plans of fortresses and arsenals, are often bartered and sold by adventurous camp-followers of embassies. The discovery and capture of a spy is not infrequent. An American caught on Heligoland has been sentenced by a German court to four years' imprisonment.

It would seem that an aeroplane and a camera could do as much intelligence work in a day as an army of spies could do in a year. Undoubtedly a photograph of a fortress would be better than a plan, for plans may not always be accurately followed.

It is no wonder that the military and naval authorities of all the great nations are watching with the keenest interest the development of air craft of all kinds.

Write a similar exposition on the value of photography.

2. We have reached the age when we laugh at superstitions. Yet it seems to be a whole-jest, half-earnest affair, if one may judge by the number of people of all classes who keep them tucked away in reserve recesses of the mind, whence they crop out on all sorts of unexpected occasions.

Walking downstairs one day with a business woman, I suddenly remembered that I had left my umbrella behind. "Oh, don't go back for it," she said, "you'll be disappointed if you do. I'd let it stay." I burst out laughing, for of all my acquaintances I least expected to find in her this trait. But she was semi-serious when she answered, "That is the Irish in me, you know."

"There are no people so superstitious as the Scotch," announced another woman. "That is where I get so much of it." Personally, I have never associated superstition with the Scotch of the present day, but, having read Fiona Macleod's books, in which so many old Celtic superstitions are recounted, I am inclined to believe there may be something in it.

A good old English woman I know refuses to begin a journey or a piece of work on Friday, and no amount of gentle bantering can overcome her determination.

"The only thing I am superstitious about," said a pretty little English girl the other day, "is pictures. In our family a picture falls whenever any one dies."

"I suppose the wire had slipped," I said, knowing of such an instance when no such dire calamity followed.

"No," was the reply, "nothing was wrong with the picture at all, and it fell in the middle of the night."

This seemed conclusive.

"Are there no pleasant superstitions?" I inquired.

"I cannot think of any," she said, "except that if you see the new moon over the left shoulder you'll have a happy month; but then, if you don't see it over the left shoulder, the month may be unhappy."

A collector of superstitions would be able in this enlightened twentieth century to pick up from ordinary conversation an ever-new fund of them. It is hard to imagine that any one really believes in them, but the point is that, more or less consistently, they observe them. Not every one, by any means, but far too large a number. And half expecting a disappointment because of having met some one on the stairs, or having cut a corner, or because one imagines it to be one's unlucky day of the week, or for a dozen other similarly foolish reasons, has a more injurious effect than would be believed. Let us cut out everything that doesn't help to make life pleasanter.

3. The Anglo-Saxon rules America, by Canada and the United States; Africa, by Egypt and the Cape; Asia, by India and Burmah; Australasia, by Australia and New Zealand; Europe, and the whole world, by his trade and industries, and by his policy. Other nations, such as France, Germany, Italy, Spain, also have colonies; but

these are mostly colonies of officials; they exercise a military despotism over some territories, but they do not populate them, they do not transform them, they do not take root in them like the Anglo-Saxon colonists.

Two other Empires, Russia and China, occupy vast areas; but their territories are to a large extent deserted, and closed to civilization for a long time to come.

On the contrary, the Anglo-Saxon world is now at the head of the most active, the most progressive, the most overflowing civilization. Men of this race have no sooner established themselves on any spot in the world than they transform it by introducing, with marvellous rapidity, the latest progressive innovations of our European communities. And often these younger societies succeed in outstripping us. They already call us, with a certain disdain, the *Old World*. And indeed we must acknowledge that we do look somewhat old by the side of these, our juniors.

See what we have made of New Caledonia and our other possessions of Australasia, and see what *they* have made of Australia and New Zealand.

See what has become of Southern America under Spanish and Portuguese rule, and behold the transformation of Northern America in the hands of the Anglo-Saxon. It is like night and day.

The following simple figures may form another illustration of that undeniable superiority.

From official statistics we find that the following ships have passed through the Suez Canal in the course of one year:

French ships	160
German ships	260
British ships	22,621

But it is not sufficient to point out this superiority, or to "denounce" it. We should examine the situation as men who will be equal to it, as scientists who will analyse it with exactness and most coolly, so as to become acquainted with its real properties.

The question indeed is to find out the secret of that prodigious power of expansion, of that extraordinary aptitude to civilize—and the means of doing it.—EDMOND DEMOLINS, in *Anglo-Saxon Superiority*

4. "*And I saw the dead, small and great, stand before God.*"—Rev. xx. 12.

"I saw the dead, small and great, stand before God." What is meant by "standing before God?" We are apt to picture to ourselves a great dramatic scene. Host beyond host, rank behind rank, the millions who have lived upon the earth, all standing crowded together in the indescribable presence of One who looks not merely at the mass but at the individual, and sees through the whole life and character of every single soul. The picture is sublime, and it is what the words of St. John are intended to suggest. But we must get behind the picture to its meaning. The picture must describe not one scene only, but the whole nature and condition of the everlasting life. The souls of men in the eternal world are always "standing before God." And what does that mean? We understand at once, if we consider that that before which a man stands is the standard, or test, or source of judgment for his life. Every man stands before something which is his judge. The child stands before the father. Not in a single act, making report of what he has been doing on a special day, but in the whole posture of his life, almost as if the father was a mirror in whom he saw himself reflected, and from whose reflection of himself he got at once a judgment as to what he was, and suggestions as to what he ought to be. The poet stands before Nature. She is his judge. A certain felt harmony or discord between his nature and her ideal is the test and directing power of his life. The philosopher stands before the unseen and majestic presence of the abstract truth. The philanthropist stands before humanity. The artist stands before beauty. The legislator stands before justice. The politician

stands before that vague but awful embodiment of average character, the people, the demos. The fop, in miserable servility, stands before fashion, the feeblest and ficklest of tyrants. The scholar stands before knowledge, and gets the satisfactions or disappointments of his life from the approvals or disapprovals of her serene and gracious lips.

You see what the words mean. Every soul that counts itself capable of judgment and responsibility, stands in some presence by which the nature of its judgment is decreed. The higher the presence, the loftier and greater, though often the more oppressed and anxious, is the life. A weak man, who wants to shirk the seriousness and anxiety of life, goes down into some lower chamber, and stands before some baser judge whose standard will be least exacting. A strong, ambitious man presses up from judgment room to judgment room, and is not satisfied with meeting any standard perfectly so long as there is any higher standard which he has not faced. Greater than anything else in education, vastly greater than any question about how many facts and sciences a teacher may have taught his pupil, there must always be this other question, into what presence he has introduced him; before what standard he has made his pupil stand—for in the answer to that question are involved all the deepest issues of the pupil's character and life.

And now St. John declares that when he passed behind the veil, he saw the dead, small and great, stand before God. Do you not see now what that means? Out of all the lower presences with which they have made themselves contented; out of all the chambers where the little easy judges sit with their compromising codes of conduct, with their ideas worked over and worked down to suit the conditions of this earthly life; out of all these partial and imperfect judgment chambers, when men die they are all carried up into the presence of the perfect righteousness, and are judged by that. All previous judgments go for nothing unless they find their confirmation there. Men who have been the pets and favourites of society, and of the populace, and of their own self-esteem, the change that death has made to them is that they have been compelled to face another standard and to feel its unfamiliar awfulness. Just think of it. A man who, all his life on earth since he was a child, has never once asked himself about any action, about any plan of his, is this right? Suddenly, when he is dead, behold, he finds himself in a new world, where that is the only question about everything. His old questions as to whether a thing was comfortable, or was popular, or was profitable, are all gone. The very atmosphere of this new world kills them. And upon the amazed soul, from every side there pours this new, strange, searching question, "Is it right?" Out of the ground he walks on, out of the walls which shelter and restrain him, out of the canopy of glory overhead, out of strange, unexplored recesses of his own newly-awakened life, from every side comes pressing in upon him that one question, "Is it right?" That is what it is for that dead man to "stand before God."

And then there is another soul which, before it passed through death, while it was in this world, had always been struggling after higher presences. Refusing to ask whether acts were popular or profitable, refusing even to care much whether they were comfortable or beautiful, it has insisted upon asking whether each act was right. It had always struggled to keep its moral vision clear. It had climbed to heights of self-sacrifice that it might get above the miasma of low standards which lay upon the earth. In every darkness about what was right, it had been true to the best light it could see. It had grown into a greater and greater incapacity to live in any other presence, as it had struggled longer and longer for this highest company. Think what it must be for that soul, when for it, too, death sweeps every other chamber back and lifts the nature into the pure light of the unclouded righteousness. Now for it, too, the question, "Is it right?" rings from every side; but in that question this soul hears the echo of its own best-loved standard. Not in mockery, but in invitation; not tauntingly, but temptingly; the everlasting goodness seems to look in upon the soul from all that touches it. That is what it is for that soul to "stand before God." God opens

his own heart to that soul and is both Judgment and Love. They are not separate. He is Love because He is Judgment; for to be judged by Him, to meet His judgment is what the soul has been long and ardently desiring. Tell me, when two such souls as these stand together "before God," are they not judged by their very standing there? Are not the deep content of one, and the perplexed distress of the other already their heaven and their hell? Do you need a pit of fire, and a city of gold, to emphasize their difference? When the dead, small and great, stand before God, is not the book already opened, and are not the dead already judged?—PHILLIPS BROOKS

ARGUMENTATION

The following exercises in Argumentation are arranged as Miscellaneous and Graded. For Middle School classes, the simpler examples in the Miscellaneous exercises will afford sufficient practice. Upper School students should, however, go into the subject more thoroughly, and in these classes the Graded exercises will be found useful. The Graded exercises, it will be seen, are based on the study-plan of the subject given on page 40, which the teacher would be expected to follow in a course of lessons.

I. MISCELLANEOUS EXERCISES

I.—Analyse and criticise the arguments in the following:

1. All Englishmen like roast beef. I like roast beef. Therefore I am an Englishman.

2. A metropolis is valuable because it is to a country what the heart is to the human system, receiving and returning the elements of vitality.

3. Dost thou hear, Hal? Thou knowest, in the state of innocence, Adam fell; and what would poor Jack Falstaff do in the days of villainy?—SHAKESPEARE, *King Henry IV*, Part I, III, 3.

4. Lower prices for meats and other foods should be the result of the bumper crops which the country has produced this year. "We have had bumper crops," said the Secretary of Agriculture to-day, "and meat prices should come down; that is, if no combine is formed among the dealers. My views apply to all kinds of food."

5. The scorching motorist is not to be blamed. The temptation is simply irresistible. When you realize that by simply moving your hand you can enjoy the exhilaration of travelling at high speed, it is impossible to resist making the movement.

6. As the law stands, the voteless classes are paupers, lunatics, aliens, criminals, minors (male), and women. But a pauper who becomes self-sustaining gets the franchise, lunatics in their lucid intervals are permitted to vote, aliens may become citizens, criminals may recover the franchise, minors presently come of age. Women alone are permanently disqualified. The absurdity of the classification is obvious.

7. As taxation involves representation, Britain in 1775 should either have allowed the American colonies representation in her parliament or have relieved them from taxation. Representation being impossible on account of the geographical position of the colonies, Britain should not have taxed them.

8. All nations that have become great have realized the importance of easy communication. The famous Roman roads over which the edicts of the mighty Imperial Senate were carried to the uttermost parts of Europe and Asia still bear witness to the greatness of the Roman Empire. What Rome did two thousand years ago England is doing to-day in India, Nigeria, and Uganda. I think you will agree with me that there is no better example for us in Canada to follow, no better legacy we can leave to our posterity, than good transportation lines uniting the various provinces in this great Dominion.

II. Burton, an old writer, says: "The air is not so full of flies in summer as it is at all times of invisible devils," and quotes a philosopher who said he had seen devils and that there were "many places in Germany where they (devils) do usually walk in little coats, some two feet long."

Prof. Ward, in the *Encyclopædia Britannica*, says: "Any liquid containing organic matter, or any solid food-stuff allowed to stand exposed to the air, soon swarms with bacteria."

Why do you believe in Prof. Ward's microbes and not in Burton's devils? What rules of evidence are involved in these cases?

III. A recent advertisement asserts that the advertiser has discovered a means of increasing the height (of adults) from two to five inches. "The results are quickly accomplished. Some grow an inch the first week."

According to what rules of evidence should you discredit (or credit) the above claims?

IV. *Urbs*: "You must find it very annoying to be tied to exact hours of trains and boats," says *Urbs* to *Rus*, "and it is not the pleasantest thing in the world to be obliged to pick your way through the river streets to the ferry, or wait at stations. However, you probably calculated the waste of time and the trouble before you decided to live in Frogtown."

Rus: "Every choice has its conveniences, undoubtedly, but I concluded that I preferred fresh air for my children to the atmosphere of sewers and gas factories, and I have a prejudice for breakfasting by sunlight rather than by gas. Then my wife enjoys the singing of birds in the morning more than the cry of the milkman, and the silence at night secures a sweeter sleep than the rattle of the horse-cars. It is true that we have no brick block opposite, and no windows or houses behind, commanding our own. But to set off such deprivations there are pleasant hills and wooded slopes and gardens. They are not sidewalks, to be sure, but they satisfy us."

Urbs: "Yes, yes; I see," says *Urbs*. "We are more to be pitied than I thought. If we must go out in the evening, we don't have the advantage of stumbling over hummocks, and sinking in the mud or dust in the dark; we can only go dry-shod upon clean flagging abundantly lighted. Then we have nothing but Thomas' orchestra and the opera and the bright little theatre to console us for the loss of the frog and tree-toad concert and the tent-circus. Instead of plodding everywhere upon our own feet, which is so pleasant after running round upon them all day in town, we have nothing but cars and stages at hand to carry us to our own doors. I see clearly there are great disadvantages in city life. If a friend and his wife drop in suddenly in the evening or to dine, it is monstrously inconvenient to have an oyster shop round the corner whence to improvise a supper or a dinner. It would be much better to have nothing but the village grocery a mile or two away. The advantages are conspicuous. I wonder the entire population of the city doesn't go out to live in Frogtown."—GEORGE WILLIAM CURTIS

1. State the proposition which each of these speakers wishes to prove.
2. Draw up a plan for each speaker's argument.
3. What method of argument is used in each case? And what special devices does each of the speakers use to give force to his argument?

V. Two men may be very unlike each other in form and face and thought—yet both are very man. It would be foolish arguing, if a man were to say, "I am indeed a man, and because my friend is unlike me—taller, lighter complexioned, swifter of thought—therefore he cannot be a man." Or again, two men may travel by the same road, and see many different things; yet it is the same road they have both travelled, and one

need not say to the other, "You cannot have travelled by the same road, because you did not see the violets on the bank under the wood, or the spire that peeped through the trees at the folding of the valleys—and therefore you are a liar and a deceiver!" If one believes firmly in one's own faith, one need not therefore say that all who do not hold it are perverse and wilful. There is no excuse indeed for not holding to what we believe to be true, but there is no excuse either for interfering with the sincere belief of another, unless we can persuade him he is wrong. Is not the mistake to think that one holds the truth in its entirety, and that one has no more to learn and to perceive? I myself should welcome differences of faith, because it shows me that faith is a larger thing even than I know. What another sees may be but a thought that is hidden from me, because the truth may be seen from a different angle. To complain that we cannot see it all is as foolish as when the child is vexed because it cannot see the back of the moon. And it seems to me that our duty is not to quarrel with others who see things that we do not see, but to rejoice with them, if they will allow us, and meanwhile to discern what is shown to us, as faithfully as we can.—
A. C. BENSON

1. What is the main thesis or proposition which the writer attempts to prove in the foregoing paragraph?
2. Point out the different propositions stated or implied in the extract, and show their relation (iterative, inferential, etc.) to one another.
3. Point out and criticise the three analogies used in the argument.
4. Is any other method of argument employed? If so, what method, and of what value is it?

VI. "Then girls should be allowed to run wild—to become as rude as boys, and grow up into romps and hoydens!" exclaims some defender of the proprieties. This, we presume, is the ever-present dread of schoolmistresses. It appears, on inquiry, that at "Establishments for Young Ladies" noisy play like that indulged in by boys is a punishable offence; and it is to be inferred that this noisy play is forbidden lest unlady-like habits should be formed. The fear is quite groundless, however. For if the sportive activity allowed to boys does not prevent them from growing up into gentlemen, why should a like sportive activity allowed to girls prevent them from growing up into ladies? Rough as may have been their accustomed playground frolics, youths who have left school do not indulge in leapfrog in the street, or marbles in the drawing-room. Abandoning their jackets, they abandon at the same time boyish games; and display an anxiety—often a ludicrous anxiety—to avoid whatever is not manly. If now, on arriving at the due age, this feeling of masculine dignity puts so efficient a restraint on the romping sports of boyhood, will not the feeling of feminine modesty, gradually strengthening as maturity is approached, put an efficient restraint on the like sports of girlhood? and will there not consequently arise in them even a stronger check to whatever is rough and boisterous? How absurd is the supposition that the womanly instincts would not assert themselves but for the rigorous discipline of school-mistresses!

1. What proposition does the writer attempt to refute?
2. State in a single sentence the chief argument advanced by the author.
3. Examine the sentence structure, and note the length, the form, and the character of the sentences.

VII.—1. Make an analysis of the following paragraphs, showing in each case the introduction, the proposition, and the argument.

2. What methods of argumentation does the writer, in each case, use?

1. There is a tradition among country people that the wild creatures, birds and animals, can, to a certain extent, forecast the weather; that the appearance of certain

birds in the spring means an end of winter, or that their failure to take their departure in the fall signifies that an open winter is to follow. It is thought that the musk-rats build large houses if the winter is to be severe, and that they begin them early if cold weather is to set in early. Pliny taught that the honey-bee had the gift of fore-knowing wind and rain, and that it would not leave its hive in the morning unless the day was going to be fair. But the truth about the bee is that she knows wind and rain when she sees them and feels them, and not till then. If the morning is fair she goes forth, no matter what the day is likely to be. When a thunder-storm is near, the bees come flocking back to the hive, but no sooner than the children, at play in the fields, or on their way from school, come hurrying in.

In those parts of the earth subject to tornadoes and hurricanes, it is probable that the larger animals get some hint of the coming danger some hours before their more intelligent neighbours, doubtless through their more acute sense of smell; but in our latitude I am convinced that the birds and beasts are as little able to foretell a coming change of any kind as I am, and that they are as little able to forecast a mild or severe winter. They are like the hive bees—their conduct is determined by the weather as it now is, not by what it is going to be to-morrow. I have seen the more delicate warblers and thrushes in the spring overtaken by such a stress of weather—cold and snow—that they were obliged to take refuge in barns and houses. An early and severe frost in October will set the musk-rats hurriedly at work building their houses. If the water is high, they will build high; if low, they will build low. Animals that “hole up” on the approach of winter—like the chipmunk, the woodchuck and the bear—retire into their dens when the weather drives them there; and if the weather is open, the chipmunk at least comes forth again, as the day favours. This season several birds that usually leave us in November—like the blue-bird, the robin, the high-hole, the song-sparrow—have been with us all winter thus far. But those who predicted a mild winter from the presence of robins and blue-birds on New Year's Day will probably be more cautious next time. The late fall and the early winter were so mild that the birds were evidently deceived and tempted to hold on beyond their usual time. And now when the rigours of a severe winter are full upon us the birds are in desperate straits.

2. Suppose that a man tells you that he saw a person strike another and kill him; that is testimonial evidence of the fact of murder. But it is possible to have circumstantial evidence of the fact of murder; that is to say, you may find a man dying with a wound upon his head having exactly the form and character of the wound which is made by an axe, and, with due care in taking surrounding circumstances into account, you may conclude with the utmost certainty that the man has been murdered; that his death is the consequence of a blow inflicted by another man with that implement. We are very much in the habit of considering circumstantial evidence as of less value than testimonial evidence, and it may be that, where the circumstances are not perfectly clear and intelligible, it is a dangerous and unsafe kind of evidence; but it must not be forgotten that, in many cases, circumstantial is quite as conclusive as testimonial evidence, and that, not unfrequently, it is a great deal weightier than testimonial evidence. For example, take the case to which I referred just now. The circumstantial evidence may be better and more convincing than the testimonial evidence; for it may be impossible, under the conditions that I have defined, to suppose that the man met his death from any cause but the violent blow of an axe wielded by another man. The circumstantial evidence in favour of a murder having been committed, in that case, is as complete and as convincing as evidence can be. It is evidence which is open to no doubt and to no falsification. But the testimony of a witness is open to multitudinous doubts. He may have been mistaken. He may have been actuated by malice. It has constantly happened that even an accurate man has declared that a thing has happened in this, that, or the other way, when a careful analysis of the circumstantial evidence has shown that it did not happen in that way, but in some other way.

3. The other maxim which deserves a similar examination is this: "That it is better that ten guilty persons escape than that one innocent man should suffer." If by saying it is *better* be meant it is more for the public advantage, the proposition I think cannot be maintained. The security of civil life, which is essential to the value and the enjoyment of every blessing it contains, and the interruption of which is followed by universal misery and confusion, is protected chiefly by the dread of punishment. The misfortune of an individual (for such may the sufferings, or even the death, of an innocent person be called when they are occasioned by no evil intention) cannot be placed in competition with this object. I do not contend that the life or safety of the meanest subject ought, in any case, to be knowingly sacrificed—no principle of judicature, no end of punishment can ever require *that*.

But, when certain rules of adjudication must be pursued, when certain degrees of credibility must be accepted in order to reach the crimes with which the public are infested, courts of justice should not be deterred from the application of these rules by *every* suspicion of danger, or by the mere possibility of confounding the innocent with the guilty. They ought rather to reflect that he who falls by a mistaken sentence may be considered as falling for his country, whilst he suffers under the operation of those rules by the general effect and tendency of which the welfare of the country is maintained and upheld.—PALEY

VIII.—1. Would you classify the following passages as exposition, argument, or persuasion? Why?

2. State the substance of each paragraph briefly in one or two sentences.

3. What rhetorical devices has the speaker or writer used in each case to make his appeal effective?

1. Alas! for poor Dick Steele! For nobody else, of course. There is no man or woman in *our* time who makes fine projects and gives them up from idleness or want of means. When Duty calls upon *us*, we, no doubt, are always at home and willing to pay that grim tax-gatherer. When *we* are stricken with remorse and promise reform, we keep our promise, and are never angry or idle or extravagant any more. There are no chambers in *our* hearts, destined for family friends and affections and now occupied by some Sin's emissary and bailiff in possession. There are no little sins, shabby peccadilloes, importunate remembrances, or disappointed holders of our promises to reform, hovering at our steps or knocking at our door! Of course not. We are living in the nineteenth century; and poor Dick Steele stumbled and got up again, and got into jail and out again, and sinned and repented, and loved and suffered, and lived and died, scores of years ago. Peace be with him! Let us think gently of one who was so gentle; let us speak kindly of one whose own breast exuberated with human kindness.—WILLIAM MAKEPEACE THACKERAY

2. I sometimes think how it would be if the multitude were taken away and we saw in its simplicity that which often loses itself in the large variety in which it is manifested to us. Suppose there were but one needy child in all the world. Suppose every child from China to Peru were wrapped in the soft care and tender luxury which belong to children in their parent's arms. Suppose every babe were cooing itself to rest in its mother's embrace, and every little boy were looking up into the face of a father's sympathy for the first manifestation of a truth that was to make him strong. Then suppose that somewhere, anywhere, upon our earth, there came one cry of a poor, wronged needy child. Can you not be sure that all humanity would lift itself up and never be satisfied until that child was aided? Is it less pathetic, is it less appealing, because they are here by the million, instead of one or two? If one of those little creatures that the doctor read to us about had stood alone in all the generations of humanity, how infinitely pathetic it would have been! How you all would have stood up and said, "Where is that child? Where is that child? Life shall not be life to us until we have relieved it, until those poor limbs have been straightened and those arms made

strong, until those bleared eyes have been taught to see, and that voice has sung some of the first beginnings of the song of life." Well, there are hundreds and thousands and millions of them. They look up to you from the gutter as you walk the street. They look into the face of the good, kind judge, as he sits upon his bench. They come stretching out their poor sick arms to the doctors in the hospitals, and you can help them. You can help them. Help them just as you would if there were only one of them, by giving your sympathy, your blessing, your loud praise, and your large contributions.—PHILLIPS BROOKS

II. GRADED EXERCISES

PERSONAL AND CIRCUMSTANTIAL EVIDENCE

1. The value of a good-natured laugh may be rated low by some people, but many writers have attested its worth in no measured terms. It is not surprising that Charles Lamb should have said, "A laugh is worth a hundred groans in any market," but from the lips of the sombre Carlyle one is scarcely prepared to hear, "No man who has once heartily and wholly laughed can be altogether or irreclaimably bad." It was Douglas Jerrold who boldly stated that, "What was talked of as the golden chain of Jove was nothing more than a succession of laughs, a chronic scale of merriment reaching from earth to Olympus." "I am persuaded," wrote Lawrence Sterne, "that every time a man smiles—but much more so when he laughs—it adds something to his fragment of life." Last of all may be cited the verdict of Oliver Wendell Holmes, given with his own inimitable humour, "The riotous tumult of a laugh, I take it, is the mob law of the features, and Propriety the magistrate who reads the Riot Act."

2. When we see an ant-hill, tenanted by thousands of industrious inhabitants, excavating chambers, forming tunnels, making roads, guarding their home, gathering food, feeding the young, tending their domestic animals, each one fulfilling its duties industriously and without confusion, it is difficult altogether to deny to them the gift of reason, and the preceding observations tend to confirm the opinion that their mental powers differ from those of man not so much in kind as in degree.—LORD AVEBURY

1. How do the foregoing extracts exemplify, and show the difference between, testimony (personal evidence) and circumstantial evidence ("real" evidence)?

2. It has been said that when testimony, or personal evidence, takes the form of a mere expression of opinion, it is of doubtful value as argument. Is this borne out by the extract in which various opinions are cited? Give an instance which would better bear it out. Would the opinion of a physician, in the case under consideration, be more valuable testimony than any cited? Of the authorities quoted, whose opinion seems to you most convincing? Why?

3. Is the circumstantial evidence in the extract where this method of argument is used, conclusive or inclusive?

EXAMPLE AND ANALOGY

Examine the following instances of the use of example and analogy, noting in each case: (a) which of these two methods of argument is used, (b) whether it is the ordinary or a *fortiori* use of the method, (c) whether it is a convincing argument or not:

1. I have always held that the proper way to handle slums was to get rid of them. If a city the size of Berlin, Germany, with its two or three million inhabitants, can get rid of slums, I don't see why a city of the size of Toronto cannot. When the German government and the corporation of Berlin undertook to blot out the Berlin

slums ten years ago, the city had nearly the highest death rate of any city in Europe. Now it has one of the lowest. Land was purchased outside of the city, houses were erected on it for working-men who were given an opportunity to purchase on easy payments. Along with this boon was introduced cheap transportation, costing from one to two cents a ride, and to-day a Berlin labourer rides to work from his suburban home at two cents a trip.

2. If Britain, overloaded as she is by an enormous burden of taxation for her army and navy, finds it practicable to organize a system of insurance against unemployment, to which the employers, the employees, and the State are contributing parties, is there any reason why a progressive commonwealth like Ontario, where taxation is extremely light, should not do the same thing?

3. The driver reaches his destination by whipping up his tired horse but no one supposes that the whip imparts strength to the horse. It merely causes the more rapid expenditure of strength. And so it is with stimulants. When the system is run down, the use of stimulating medicines merely calls forth the additional expenditure of the waning vitality, and in reality hastens the breakdown.

4. In a local church yesterday, the ladies were requested to remove their hats during services. The plan has been tried elsewhere, but without continued success. Only time will reveal whether or not the local movement will succeed. But why should not the ladies remove their hats in church? So far as we know, there is no good reason. Custom may not have decreed such a course in the past, but circumstances, and incidentally the size of the hats, would seem to call for it to-day. In theatres, ladies willingly remove their hats, if indeed they wear them to the performances, and the question naturally arises, why not in church, where, in the absence of raised or tiered rows of seats, the need is even greater than in the play-houses?

5. Suppose you knew a man who kept his shades drawn all day, and burned kerosene, instead of letting in the sunlight—

Suppose you knew a miller, with his mill beside a running stream, who insisted upon turning his machinery by hand—

Suppose you knew a man foiling along a dusty road who would not accept a lift, when there was plenty of room in the wagon—

All foolish, you say? And yet, look around you. How few merchants take advantage of the greater uses of electricity!

6. An Athenian once found Æsop joining merrily in the sports of some children. He ridiculed him for his want of gravity, and Æsop, good-naturedly, took up a bow, unstrung it, and laid it at his feet. "There, friend," said he, "that bow, if kept always strained, would lose its spring, and probably snap. Let it go free sometimes, and it will be the fitter for use when it is wanted."

7. Vitality is the great safeguard against infection, either natural or physical. Science has discovered the existence of scores of infectious bacilli which are around us in the air, in our food, in our drink, and, indeed, where not? Each of us must have absorbed enough of them to kill an army, if they had taken any effect upon us. They did not do so because we had the strength and vitality to cast them off. If we had equal spiritual strength and vitality, temptations would be cast off in the same way. Situations, books, and teachings, which now work to lower the tone of spiritual life within us, would have no effect upon us. The promise would be fulfilled to us—"They shall take up serpents, and if they drink any deadly thing, it shall in no wise hurt them."

8. "Gentlemen, I want you to suppose a case for a moment. Suppose that all the property you were worth was in gold, and you had put it in the hands of Blondin, the famous rope-walker, to carry across the Niagara Falls on a tight-rope. Would you shake the rope while he was passing over it, or keep shouting to him, 'Blondin, stoop a little more! Go a little faster!' No, I am sure you would not. You would hold your breath as well as your tongue, and keep your hand off until he was safely over.

Now, the government is in the same situation. It is carrying an immense weight across a stormy ocean. Untold treasures are in its hands. It is doing the best it can. Don't badger it! Just keep still, and it will get you safely over."—ABRAHAM LINCOLN, in reply to politicians who were criticising his administration.

A PRIORI AND A POSTERIORI ARGUMENTS

From the following examples select (a) those which are *a priori*, that is, reasoning from cause to effect, and (b) those which are *a posteriori* (that is, reasoning from effect to cause), and give your opinion, with reasons, of their logical value:

1. The glass is falling; therefore we may look for rain.
2. As the summer advances, the days will become shorter.
3. As Herodotus was born a Persian subject, he should not have been ignorant of the Persian language.
4. Spirit-rapping is improbable, first, because spirits would surely have some better method of communication, and, secondly, because fraud is so easy in such a method.
5. Browning had no Jewish blood in him, as some have supposed. If he had he would have known it and avowed it, because of his warm sympathies for the Jews.
6. Of the one hundred and forty-six prisoners confined during a sultry summer night in the Black Hole at Calcutta, one was a woman; all the others were men. The one woman was among the twenty-three survivors of the awful experience. This is a striking proof of the superior vitality of woman.
7. Suicide is very common among German students. School examinations and the strenuous programme of the German schools have undoubtedly been a factor in some cases. . . . Perhaps a greater factor is the psychological upheaval coming in the wake of a commercial rise of great rapidity. Parents who were brought up with Spartan simplicity now find themselves able to bring up their children in the lap of luxury. . . . Still another cause may be seen in the precocious reading of philosophy, which seems to have as strong a hold on young Germans in some quarters as the "penny dreadfuls" in other countries.
8. Discussing the possibility of a starvation of the British Isles, and a conquest of the country by means of an embargo on the export of wheat to her ports, in the event of a war with two allied powers, say Russia and the United States, a professor of political economy writes:

"Now this embargo, to be effective, would have to prevent the people of those countries from selling any food whatever to any country in the world; otherwise the embargo would simply result in Britain obtaining her food supplies, and especially wheat, through other channels than the present. Besides, Britain need not live by bread alone. But such an embargo, even if its maintenance were possible, would entail extreme suffering upon millions of people in both the allied countries, and involve an entire dislocation of trade and transportation. And yet should even the impossible happen, the country's food supply would not be greatly lessened. Under the stimulus of a higher price for all kinds of food, most of the other countries could increase their contribution from 30 to 15, or even 100 per cent., and many regions not now contributing more than a trifle could send large supplies. Thus, while Britain was simply embarrassed, her enemies would be ruined. If the matter were worth discussing further, numerous instances could be cited within the past century showing the futility of attempts to shut off supplies during military and tariff wars."

SYLLOGISTIC REASONING

I. Supply the suppressed premise in each of the following syllogisms, and arrange in logical form: (a) Major Premise, (b) Minor Premise, (c) Conclusion; criticise also the argument:

1. Thou seest I have more flesh than another man, and therefore more frailty.—Falstaff, in "Henry IV."
2. Blessed are the meek, for they shall inherit the earth.
3. Rebellion against bad government is justifiable, for the people have a right to good government.
4. Actions that benefit mankind are virtuous; therefore, it is a virtuous action to till the ground.

II. Supply Premises, Major and Minor, to prove or disprove the following conclusions:

1. Written examinations are not a good test of merit.
2. Private property should be respected in war.
3. Britain should abandon her claim to be "Mistress of the Seas."
4. No woman should be admitted to the franchise.
5. Compulsory education is essential to democracy.

III. Put the following into syllogistic form, and criticise the reasoning:

1. Suicide is not always to be condemned, for it is but voluntary death, and voluntary death has been gladly embraced by many great heroes.
2. The end of punishment is either the protection of society or the reformation of the criminal. Capital punishment ought therefore to be abolished. It does not, in fact, prevent crimes of violence, and so fails to protect society, while on the other alternative it is untenable.
3. What is the result of all this teaching? Every day we hear of a fraud or forgery by some one who might have led an innocent life if he had never learned to read or write.

(Many of the foregoing examples are taken from Jevons' *Deductive Logic*.)

DISPROOF (EXPOSURE OF ERROR IN THESIS OR PROPOSITION)

The following extracts contain examples of:

1. Disproof, in the common form of *Reductio ad Absurdum*, showing some absurdity in the proposition in question, or in something deducible from it.
2. The Dilemma, with its two "horns."
3. The method of Residues, "that form of argument which, first enumerating all the possible aspects of the question, then proceeds to eliminate, one by one, until only the true aspect is left."

Point out in the case of each extract, (a) which of these methods of argument is used, (b) whether you think it a convincing argument or not:

1. "Is it not right that, in order to hand down to posterity the virtues of those who have been eminent for their services to the country, their descendants should enjoy the honours conferred on them as a reward for such services?"—A British M.P., arguing for an hereditary peerage.

"By the same rule, if a man is hanged for misdeeds, all his posterity should be hanged too."—Reply of another member.

2. Among penologists it has long been an accepted commonplace that the herding of juvenile prisoners with veteran criminals is unspeakably barbarous and absurd. On any theory of the use of imprisonment this time-honoured practice is indefensible. If the imprisonment is meant to be deterrent, then it fails of its object, for its certain

effect is to familiarize young people with crimes worse than they have ever heard of or could even have imagined; if it is meant to be reformatory, it is a still worse failure, because it converts a first offender who might be saved, into a hardened criminal beyond the reach of rescue.

3. When Mary Stuart fled to England after her defeat at Langside, four courses were open to Elizabeth: (a) to give Mary up to her subjects, which Elizabeth, in the interests of monarchy, rejected; (b) to restore her to her throne, which Elizabeth could not do, as she had been allied with the Presbyterian party in Scotland; (c) to permit Mary to go to France, which would invite French intervention in Scotland, and possibly England as well; (d) to keep Mary in England. Although the last plan was fraught with dangers, too, it seemed the only possible course.

4. The ladies in *Cranford* argued for economy in dress whether in or away from Cranford. "What does it signify how we dress here," they said, "where everybody knows us?" And when away from Cranford they argued, "What does it signify here, where nobody knows us?"

5. In the Trial of the Seven Bishops, one of the jurors, who was the King's brewer, found it difficult to come to a decision. "If I say 'Not guilty,' he argued, 'I brew no more for the King; if I say 'Guilty,' I brew no more for any one else.'"

6. Sir . . . there are but three ways of proceeding relative to this stubborn spirit, which prevails in your colonies, and disturbs your government. These are: To change that spirit, as inconvenient, by removing the causes; to prosecute it as criminal; or, to comply with it as necessary. I would not be guilty of an imperfect enumeration; I can think of but these three. Another has indeed been started, that of giving up the colonies; but it met so slight a reception that I do not think myself obliged to dwell a great while upon it."—BURKE, Speech on Conciliation with America.

By various arguments Burke rules out all these courses but the third, and hence urges a policy of conciliation as the wisest course for England to take in dealing with America.

REFUTATION (EXPOSURE OF ERROR IN REASONING)

Disproof and Refutation, though closely related, are not quite the same. Disproof is "the process of proving an assertion to be false." Refutation is "the process of proving an argument to be false" (Bell).

Refute the following arguments, pointing out in each case the fallacy or weakness involved (begging the question; arguing in a circle; irrelevance, "setting up a man of straw only to knock him down", "drawing a herring across the trail"; *argumentum ad hominem*—especially the *tu quoque* form, where a charge is met by a counter-charge; *non sequitur*, etc.):

1. Red has the most exciting effect upon the nerves, because it is the most powerful of all colours.

2. Opium produces sleep, for it possesses a soporific virtue.

3. "Why do you weep over the sorrows of people in whom you have no interest, when you go to the theatre?" asked the man.

"I don't know," replied the woman. "Why do you cheer wildly when a man with whom you are not acquainted slides to second base?"

4. Trial by jury is improper because a knowledge of law is necessary to give a decision in any case before the courts.

5. Being born in Africa, he was naturally black.

6. "Great Britain and the United States will in future settle all their differences peaceably, because Canada is our hostage."—A New York newspaper.

7. Charles I., it is true, violated the provisions of the Petition of Rights, and ruled as despotically as he could, but he was a good husband and father, and a religious and moral man; therefore his people should not have rebelled against him.

CHAPTER IX

MODELS AND EXERCISES IN RHETORIC

DICTION

The following examples (which are taken from pupils' compositions and newspaper items) deal with the common causes of a lack of purity—solecisms (errors of grammar), neologisms, barbarisms, vulgarisms, provincialisms, alienisms. It is necessary to guard against the arbitrary pedantry with which the schoolmaster is often charged, and to admit that in a growing language new words must be constantly finding a place and that there is nothing objectionable in a neologism as such, to admit also that the slang of to-day may be the literary English of to-morrow, to admit that an alienism, if it expresses an idea more clearly or aptly than an English word, may enrich our language. None the less, the teacher should guard against a loose tolerance of the free colloquialism of the age, and should be a zealous guardian of the purity of our English tongue. There is a real danger, as Walter Pater points out, of our language becoming so corrupt, so impure, as to be no longer a possible vehicle of literary expression; a danger, that is to say, of the same fate overtaking the English tongue as overtook the Latin language in the days of the Roman Empire.

PURITY

Criticise the following sentences, noting whether the diction is pure or not. Where purity is lacking, point out the reason, and improve the sentence:

I.—1. Sounds may be heard more distinctly through dense mediums than through rare.

2. I was laying flat on my back, but suddenly I realized that I was slipping towards the edge of the precipice.

3. It was one of the greatest, if not the greatest, voyage of discovery ever attempted in the South Seas.

4. He was a real good fellow.

5. It was one of the worst storms that has visited the country in forty years.

6. I hope we will secure such legislation as will meet with the approval of the country.

7. It is growing light, and drawing up the curtains the early passers-by may be seen hurrying along to their work.

8. A friend of mine handed me a little memorandum a few days ago.

9. Wisdom is often used synonymous with discretion.

10. He took every one at their word.

11. About one in four deaths in the British navy are due to drowning.

12. The noise of shovels and brooms are heard on the walks.

II.—1. It was awfully good of you to come.

2. He climbed onto the roof.

3. The grafters were neatly caught.

4. The disease attacks animals and humans.

5. The orphan boy was raised by his uncle.

6. "Locksley Hall" describes the feelings of a young man after he has been turned down by the girl he loves.

7. Now, old fellow, I guess this is all I have to say.

8. The grown-ups enjoyed the day as much as the children did.
9. The reporter is a wise guy.
10. He got a great scoop for his paper.
11. The Opposition motion is pure buncombe.
12. He is a bit wobbly on his feet.
13. France has been playing a bold game of bluff.
14. Physicians say that many deaths from heart failure are caused by acute baseballitis.
15. He walloped the life out of him.
16. When the racket subsided, the speaker made a fresh start.
17. I will give you a few pointers on the matter.
18. Two young Canadians were buncoed at Rochester.
19. They indulged in a joyous jamboree.
20. It is a good preventative of consumption.
21. Amusements may be divided into two classes: firstly, those engaged in by boys; secondly, those engaged in by girls.
22. Another roorbach comes to grief. Eery statement in it was false.
23. The officer wirelessly the newspaper men to come aboard the ship.
24. The historicity of the Norse discovery of America is proved by Fiske.

- III.—
1. The audience rose en masse and cheered.
 2. He thought it would be infra dig. to do it.
 3. The two countries have arranged a *modus vivendi*.
 4. The nouveaux riches are much in evidence in America.
 5. They have exchanged *pourparlers*.
 6. This boy is *facile princeps* in his class.
 7. The personnel of the committee inspires confidence.
 8. An *entente cordiale* exists between Britain and France.
 9. The convention adjourned *sine die*.
 10. He repudiated the policy of *laissez faire*.
 11. You accuse me of political *volte face* and acrobatism.
 12. It is *prima facie* a great blunder.
 13. He wishes to preserve the *status quo*.
 14. She was given a *carte blanche* in the matter.
 15. He is noted for his *bonhomie*.
 16. They are seeking some way out of the political *impasse*.
 17. He has a large *clientèle*.
 18. Caesar and his *cortège* passed on to the games.
 19. She will make her *débüt* this season.
 20. He is *ex-officio* a member of the committee.
 21. The convention was thrown into a *furor* by the proposal.
 22. My *vis-a-vis* was glum and dull.
 23. Many regard pleasure as man's *summum bonum*.
 24. A happy *camaraderie* exists among them.
 25. How did you like the menu?

PROPRIETY, PRECISION, SIMPLICITY, DIGNITY, APTNESS, AND EFFECTIVENESS

Consider the diction of the following examples with respect to propriety, precision, simplicity, dignity, aptness, or general effectiveness. Where the diction is at fault in any of these respects, improve it; for example, where an improper word is used, substitute the proper word; where there is any abstruseness, simplify the diction; where the diction lacks precision or felicity, try to supply those qualities:

1. A clerk may live luxuriantly in a club for a moderate sum.
2. We had quite a walk before us.
3. They ran here and there.

4. We came to the juncture of two roads.
5. She was a young girl of twenty-two.
6. The hopes of the party are away up in "G."
7. On that day you can see the prettiest scene that you have ever seen on a farm.
8. The goods were of all descriptions.
9. If there is one thing more than another calculated to annoy me, it is a dog barking.
10. Money is the route to all evil.
11. Britain appreciates Canada's loyalty very much.
12. No less than five boys appeared.
13. He came from the place where I was stopping.
14. He neglected to provide his family with the necessities of life.
15. I set to work to fix my desk.
16. People persisted in leaving the door open on purpose to aggravate the old gentleman.
17. Give the balance of your money to the poor.
18. There are three alternatives before Canada.
19. The proposition is to tax the value of the land.
20. General Buller suffered a repulse, rather than a defeat, at Colenso.
21. The government is hopeful, if not sanguine.
22. Every nation at some time is bound to reach the climax of her power.
23. The Ontario leader had a long consultation with the Dominion premier to-night, but nothing was divulged as to what transpired.
24. Napoleon made the Spanish king abdicate, and his eldest son denounce his title to the throne.
25. After his defeat at Pharsalia, Pompey flew to Egypt.
26. We are liable to have a majority of fifty in the House.
27. A few years after Edward's ascension, he and Warwick quarrelled.
28. While blank verse is not positively excluded, it will be at a disadvantage before the judges, compared with metrical poetry.
29. Last year, Ireland decreased in population, the loss by immigration more than wiping out the excess of births over deaths.
30. By the Treaty of Utrecht, France acceded to England, Acadia, Newfoundland, and Hudson's Bay Territory.
31. The English, in early times, had no permanent kings, but only temperate ones.
32. Solon divided the people into four classes. The first three were legible to offices, but the fourth class was illegible to any office.
33. After many days of arid desiccation, the vapoury captains marshalled their thundering hosts, and poured out upon scorching humanity and the thoroughly incinerate vegetation a few inches of aqua pluvialis.

The above examples, which, like those considered in connection with Purity of Diction, are taken from students' compositions and newspaper items, may be supplemented by each teacher from his own collection. It is a good plan, when reading a set of essays or one's daily paper, to jot down on a writing tablet anything that is of value for teaching and testing purposes. If a small tablet is used and each example put upon a separate sheet, they can afterwards be classified and used to greater advantage. Pupils take much more interest in examples taken from their own work and from current literature, than in examples taken from books on Rhetoric.

In addition to such exercises as the above, it is advisable to take up in some way, either incidentally or in a more formal manner, the chief differences between English and American diction, and the attention of the pupils should be directed to the advisability of following English models.

FIGURES OF SPEECH

Point out and criticise the figures of speech in the following, noting particularly whether the figure used in any example adds to the clearness, force, or beauty of the diction:

1. He was as pig-headed as a mule.
2. The prize (the discovery of the South Pole) has been finely won. It has also been grandly lost.
3. The Lord Chancellor wrote on science like a lord chancellor.
4. He had a memory like the British Museum Library.
5. He is a wholesale manufacturer of fiction.
6. We can only win content through discontent.
7. She blushes like a battle-flag.
8. He came up panting like a steam-engine.
9. Picture the high mountains surrounded by a misty veil standing like sentinels against the clear blue of the sky.
10. The young men of England are the backbone of the British Empire. What we must do is to train that backbone and bring it to the front.
11. Play is the safety-valve of childhood.
12. A boy is a steam boiler with steam always up.
13. The finger-post of experience has many arrows at each crossway.
14. The best way to run the Empire is to let the Empire run itself.
15. The book overflows with dry humour.
16. We must walk warily upon the path of Empire.
17. For we must needs die, and are as water spilt on the ground.
18. They are packed together like sardines.
19. Anselm was a tender-hearted poet-dreamer, with a soul pure as the Alpine snows above him, and an intelligence keen and clear as his mountain air.
20. The entry of the Austrians into the reconquered city (Milan) was like a river of oil penetrating a lake of vinegar.
21. Her veil was lifted, and you could see the soft hair about her temples, like waves breaking on white cliffs.
22. The speaker cantered through the national history, pausing to place rhetorical bouquets on the tombs of the nation's heroes.
23. Would you appease your own hunger? Feed the hungry hearts around you. Do you crave fulness of joy? Give joy to the joyless.
24. Si vis pacem, para bellum.
25. Professor Nansen breaks the ice of our ignorance of the Arctic regions.
26. They rushed forward through the hail of bullets which mowed them down as a reaper does his grain.
27. Who can tell what the toil and trouble of the international and social cauldron may bring forth?
28. A new political cyclone has blown in from the west. His maiden speech in the House was a gushing geyser of words.
29. But it was above all things necessary that England at breakfast should be amused and thrilled and interested.
30. She was wise enough to know that in contending with a chivalrous man a woman's strongest defence is her defencelessness.
31. For Romans in Rome's quarrel spared neither land nor gold,
Nor son nor wife, nor limb nor life, in the brave days of old.
32. The green withes of a constitution could not bind the arms of this heroic Samson.
33. If the Rocky Mountains were made of chalk, and the firmament were a black-board, I could not describe the wonders of Canada.

34. Now horses used to shy when Barr-Saggott smiled.

35. Well, the sturdy octogenarian isn't precisely hard up. If necessary, he could raise some \$30,000,000.

36. King's Cove (in Newfoundland) is reputed to be the harbour where Cabot's weary ships at length anchored.

37. So there I was, about as fresh and sweet and lively as Lot's wife after she turned to a pillar of salt.

38. "Put your trust in God and keep your powder dry."—CROMWELL, to his soldiers

39. Tennyson desired to see the reins of government in the hands of the people, but he wished them to be handed over gradually, so that the people might learn how to use them.

40. A woman rules until she tries to rule.

41. When one climbs the rugged path of duty and reaches the top, he will find it smooth sailing there.

42. As a political prophet he made many shots, but few bull's-eyes.

43. The very abundance of his knowledge was his weakness; evidence that would have been sufficient to his audience was not conclusive to his mind; and so he piled Ossa upon Pelion, and threw Parnassus above them both, till every one became dizzy scaling the heights to which he was being lifted.

44. "It has been said in the praise of some men that they could talk whole hours together upon anything; but it must be owned to the honour of the other sex that there are many among them who can talk whole hours together upon nothing."—ADDISON

45. If once a man indulges himself in murder, he very soon comes to think little of robbery; and from robbery he comes next to drinking and Sabbath-breaking, and there is but one step from that to incivility and procrastination. Once begin upon a downward path, you never know where you will stop. Many a man has dated his ruin from some murder or other, that perhaps he thought little enough of, at the time.—DE QUINCEY

NUMBER AND ORDER OF WORDS

Examine the following sentences with regard to the number and the order of the words. Where the diction is diffuse, point out the kind of diffuseness (tautology, pleonasm or redundancy, periphrasis or circumlocution), and show whether it is a merit or a defect; where the diction is concise, show how brevity is obtained. Where there is any deviation from the grammatical order, show what principle (proximity or explicit reference, priority, emphasis, climax, euphony) is exemplified or violated:

1. The glossy purple of the thistle is equally as beautiful as the red of the voluptuous garden rose.

2. The royal party were escorted to the dock from the Hotel Vancouver by an escort of city mounted police.

3. The threatening menace of the Teutons was checked by Marius.

4. I hope I appreciate the honour at its true value.

5. The two departments are kept busy rushing cars for the company free, gratis, and for nothing.

6. Beggars abound in great numbers in London.

7. Plurimae leges, pessima republica.

8. Anthony Trollope wrote novels and biographies. He also wrote an autobiography of himself.

9. Solomon had an abundance of conjugal alliances.

10. The dispensers of the lacteal fluid have formed a combine.

11. Professors of the tonsorial art are in convention.

12. Adipose tissue is accumulating on my osseous structure to an alarming degree.

13. Officers may do as they please in the way of curtailing the caudal appendages of their mounts, but this has gone out of fashion.
14. His work was not congenial to his nature.
15. It was surrounded on all sides by trees.
16. I had seldom ever seen such a thing.
17. Cries filled the building, until the very rafters in the ceiling seemed to quiver with the vibration.
18. Rest will come in the endless eternity.
19. By the direction from whence the sound came, I knew they must be working at the doors.
20. In treating this subject, we recognize the due importance that should be attached to it.
21. Her face was seamed with lines of care.
22. In the front was an advance guard of eight swift two-deckers.
23. The people frequented this rink often.
24. The old veteran wore his medals proudly.
25. It was a showy display of pageantry.
26. Lying in a recumbent position, we awaited his return.
27. He refused to surrender and so was consequently shot by the police.
28. A cry of acclamation is heard without as the multitude acclaim him king.
29. It happened long, long ago in the dim past.
30. We must do something to break the fearfully regular monotony of school life.
31. The machines which these people constructed resembled the modern monoplanes of to-day.
32. There he sits, mute, silent, and dumb.
33. The Americans are our own kith and kin.
34. The enemy's forces are being gradually worn away by a process of attrition.
35. The authorities levied a per capita tax of thirty dollars a head.
36. We yelled and screamed and called.
37. He exhorted the people to bravely struggle on.
38. England has not only progressed in military affairs, but also in her commerce and colonization.
39. He has been accustomed to at least spend two or three evenings a week in social gatherings.
40. I shall never forget the boy's look of amazement when I grabbed him by the collar to prevent him pushing aside a woman and baby getting on a car, with a quiet word of admonition.
41. The Light Brigade advanced up the valley, which is about a mile and a quarter long, in two sections.
42. This firm publishes four pictures to illustrate Roman life for junior pupils size 30 inches by 22 inches.

EXERCISE IN WORD STUDY

1. I believe we can nowhere find a better type of a perfectly free creature than in the common house fly. 2. Nor free only, but brave; and irreverent to a degree which I think no human republican could by any philosophy exalt himself to. 3. There is no courtesy in him; he does not care whether it is king or clown whom he teases; and in every step of his swift mechanical march, and in every pause of his resolute observation, there is one and the same expression of perfect egotism, perfect independence and self-confidence, and conviction of the world's having been made for flies. 4. Strike at him with your hand; and, to him, the mechanical fact and external aspect of the matter is, what to you it would be, if an acre of red clay, ten feet thick, tore itself up from the ground in one massive field, hovered over you in the air for a second, and came crashing down with an aim. 5. That is the external aspect of it; the inner aspect, to his fly's mind, is of a quite natural and unimportant occurrence—one of the momentary

conditions of his active life. 6. He steps out of the way of your hand, and alights on the back of it. 7. You cannot terrify him, nor govern him, nor persuade him, nor convince him. 8. He has his own positive opinion on all matters; not an unwise one, usually, for his own ends; and will ask no advice of yours. 9. He has no work to do—no tyrannical instincts to obey. 10. The earthworm has his digging; the bee her gathering and building; the spider her cunning network; the ant her treasury and accounts. 11. All these are comparatively slaves, or people of vulgar business. 12. But your fly, free in the air, free in the chamber—a black incarnation of caprice—wandering, investigating, flitting, flirting, feasting, at his will, with rich variety of choice in feast, from the heaped sweets in the grocer's window to those of the butcher's back-yard, and from the galled place on your cab horse's back, to the spot in the road, from which, as the hoof disturbs him, he rises with angry republican buzz—what freedom is like this?—JOHN RUSKIN

Examine this paragraph from the standpoint of diction. Sentence 1. Why not say *cannot anywhere find* instead of *can nowhere find*? In what sense is *in* used? Is the word *common* necessary? Sentence 2. What is the difference between *to a degree* and *to an extent*? Is the word *human* required? Distinguish between *raise*, *exalt*, and *elevate*. Sentence 3. Distinguish between *courtesy* and *politeness*. Why not say *a king or a clown*? In what sense is *mechanical* used? Why is *in every* repeated? Explain the phrase *one and the same*. Why is *perfect* repeated? Why not say *belief in* instead of *conviction of*? Sentence 4. What is meant by *mechanical fact*? Express the thought of this sentence more briefly, and compare it with the original sentence in effect. Sentence 5. The writer spoke of the *external aspect*, in sentence 4. Why does he repeat the expression? What is the meaning of *quite*? Distinguish between *incident*, *event*, and *occurrence*. What is the meaning of *momentary*? Sentence 6. Why *steps* rather than *darts*, or *jumps*? Sentence 7. Why is *nor* repeated? Distinguish between *terrify* and *frighten*, *govern* and *rule*, *persuade* and *convince*. Sentence 8. Distinguish between *belief* and *opinion*. What would the effect be if the ellipses in this sentence were supplied—*it is not an unwise one; he will ask, etc.*? Sentence 9. Why not say *neither work to do nor tyrannical instincts to obey*? Sentence 10. If we were to substitute for this sentence the simple statement, *All creatures have their work to do*, what would be the effect? Sentence 11. What is the force of *comparatively* and of *vulgar*? Sentence 12. Give the grammatical relation of *fly*. Why *your fly*? Why repeat *free*? Why say *a black incarnation*? What makes the words *flitting*, *flirting*, *feasting* especially forcible? What does *those* stand for? What is implied in the word *republican* as here used? To what does *this* refer?

SENTENCE STRUCTURE

KINDS OF SENTENCES

Classify the following sentences according to structure. Where sentences are elliptical or pleonastic in structure, make any corrections that may be necessary. Where sentences are periodic or loose (partly or entirely), see what would be the effect of changing them into loose or periodic respectively. Where sentences are balanced, see whether the balance is perfect or imperfect, and whether it is accompanied by antithesis; deal similarly with parallel construction (sometimes considered balance) in sentences containing it. Where the condensed sentence, or zeugma, is found, note whether or not it adds to the force of the style:

1. As we wax hot in faction, in battle we wax cold.
2. Egypt wants justice and water.
3. The government must control the railways, or the railways will control the government.
4. The children's faces shone with happiness and castile soap.
5. Man never goes shopping until he knows what he wants to buy; woman never knows what she wants to buy until she goes shopping.
6. So we have the Philistine of genius in religion—Luther; the Philistine of genius in politics—Cromwell; the Philistine of genius in literature—Bunyan.
7. The young couple departed radiantly happy under showers of valedictory wishes and rice.
8. His opinions and his whiskers were of an unsatisfactory colour.
9. Wolfe learned that Crown Point has been captured by Amherst and that Johnson had captured Niagara.
10. When he had found his courage and his handkerchief, he looked up and their eyes met half way.
11. Such news as this was agitating all the hearts and all the stocks of Europe.
12. Caius Gracchus passed two laws—one, that no Roman might be put to death without legal trial, and the other, which provided free grants of corn to the poor of Rome.
13. The pessimist sees the thorns on the roses; the optimist sees the roses on the thorns.
14. The professor welcomed his pupils and their friends to weak tea and scientific conversation.
15. By the hour for service every seat was occupied and some were even standing up.
16. The expedition turned out a failure. Not that Raleigh himself was to blame, but on account of many disasters and the opposition of the hated Spaniards to his own small band.
17. Several hundred people thronged the police court yesterday, anxious to get a glimpse of the absconding bank teller, who is charged with stealing \$40,000, and his young wife.
18. The farmer bought a plug of tobacco and a lantern, and remained until he had smoked about half of it.
19. The girls got some potatoes, which they boiled in their jackets.
20. She was expelled from the college where she was being educated on account of her ungovernable temper.
21. The attempted escape of a prisoner and a fire caused excitement in the jail.
22. As they looked out of their windows, beautifully decorated with ferns and flowers by the great artist, Jack Frost, they thought of the happy Christmas day.
23. Over this solitude the golden moon casts its silver rays.
24. William Rufus appointed Anselm archbishop when he was stricken with a mortal illness, but, when he got better, he quarrelled with Anselm.
25. The cold grey waves were hungrily dashing against the stones, as though eager to wash them away.
26. As it was growing dark, and having finished our lunch, we decided to return home.
27. After a little patient nursing by Mary, and having been prescribed for by all around, he made a good recovery.
28. She told him she would like to remain for the rest of the day and the circumstances that brought her there.
29. They could not realize that they had lost the game in the last five minutes and with it went the championship.

GENERAL PRINCIPLES OF SENTENCE STRUCTURE

Critically examine the following sentences, noting the presence or absence of unity, coherence, emphasis, harmony, climax. Improve faulty sentences.

1. In 1760, Captain Cook helped to recover Newfoundland from the French, and two years later, having returned to England, was married to Elizabeth Betts.

2. I was attending school while I was visiting in the country, so as not to waste any time.

3. Edward II. promised his father that he would carry on the war when his father was on his dying bed.

4. One of the chief features of the evening was an address by Mr. M., who had been with the Canadian party, accompanied by lime-light views.

5. The mother wept tears of joy and afterwards rewarded the brave fellow who had saved her child's life.

6. Racine composed a Biblical tragedy, "Esther," and died in 1699.

7. When we were all seated closely together in the sleigh, it seemed much warmer, and in a few minutes we were gliding quickly along, and arrived at our destination between nine and ten o'clock.

8. Turner was an Englishman and one of the most celebrated painters of his time, being an Academician, and pictures painted by him are now of great value.

9. Finding that the afternoon was nearly gone, I bade the old woman good-bye and went away well pleased with my visit to the old church, and I afterwards heard that it was the seventh largest church in England that was not a cathedral.

10. One of the firemen, who was very brave, was up on a ladder with a hose pouring water on the fire, when the wall gave way, and he fell to the ground, and was picked up looking like a dead man, and was carried to the hospital.

11. The point at which knowledge will cease to make a man a better wage-earner may soon be reached, but the point at which it will cease to make him a better and happier man will never be reached.

12. A woman who seems to have known all the great and famous characters of Europe during the past forty years, who, as a child, heard fairy tales from Hans Christian Andersen, for whom Liszt played and Lenbach painted, and Wagner revealed the obscure depths of human nature, whom Napoleon the Third received at court, and whom Bismarck wanted to engage as a political spy; a woman who painted, and sang, and read, and achieved equal fame on the stage, and a woman, once, by her own confession, beautiful and attractive, who had a remarkable series of affairs of the heart, which are set down with startling candour—such a personage surely has a story to tell.

13. Few sights in nature are more imposing than that of a huge, solitary iceberg, as, regardless alike of wind and wave, it pursues its path across the ocean, far away from land. The dazzling whiteness of its lofty sides, the fantastic forms of its towers, battlements, cliffs, and pinnacles, the slow and stately grandeur of its march over the mountain waves, which it seems to beat down and despise, even in their fiercest wrath—all combine to invest this lonely wanderer of the deep with a profound interest. Woe to the unfortunate ship which in fog or darkness crashes against the walls of one of these icy monsters. Either the vessel receives her death-wound and goes to the bottom, or, maimed and crippled, turns her head to the nearest port.

14. I cannot help thinking that, as we have now thoroughly realized in every one of these great communities that each is to manage its own affairs—carry out its own life, make its own experiments as freely as if it were an independent political entity—as that is a truth thoroughly understood by every politician of every party in every one of these several communities—I cannot help thinking that upon that solid basis we shall build up something which the world has never yet seen, which political dreamers in the past have never yet dreamed of—a coalition of free and self-governing communities who feel that they are never more themselves, never more masters of their own fate, than when they recognize that they are parts of a greater whole from which they can draw

inspiration and strength, and to which they can give inspiration and strength, and that each lives its own life and is most itself when it feels itself, in the fullest sense, a self-governing entity, which yet has a larger whole to look to, whose interests are not alien to it, on whom it can rest in time of trouble, from whom it can draw experience, to whom it can look, whom it can aid, and from whom it can receive aid.

15. To mark the course of human passions as they have flowed on in the ages that are past; to see why nations have risen, and why they have fallen; to speak of heat, and light, and winds; to know what man has discovered in the heavens above, and in the earth beneath; to hear the chemist unfold the marvellous properties that the Creator has locked up in a speck of earth; to be told that there are worlds so distant from our sun that the quickness of light travelling from the world's creation has never yet reached us; to wander in the creations of poetry, and grow warm again with that eloquence which swayed the democracies of the old world; to go up with great reasoners to the First Cause of all, and to perceive in the midst of all this dissolution and decay, and cruel separation, that there is one thing unchangeable, indestructible, and everlasting;—it is worth while in the days of our youth to strive hard for this great discipline; to pass sleepless nights for it, to give up to it laborious days; to spurn for it present pleasures; to endure for it afflicting poverty; to wade for it through darkness, and sorrow, and contempt, as the great spirits of the world have done in all ages and all times.—SYDNEY SMITH

DICTION AND SENTENCE STRUCTURE

Criticise the following sentences with respect to diction and sentence structure. In the case of defective sentences show how they may be improved.

1. Napoleon and the price of bread fell together.
2. With every blow of the hammer and every clang of the sledge, they are helping to fashion the destiny of the nation.
3. The English sustained great loss in coming across the country by an unexpected flood.
4. Gold and cotton, banks and railways, crowded ports and populous cities—these are not the elements that constitute a great nation.
5. Mr. C's red herring is coming home to roost. Our opponents keep dragging it across our path, but it misses fire every time.
6. Man admires woman, but loves himself; woman loves man, but admires herself.
7. Raleigh has been one of the most "biographed" of men.
8. Any one who visits the poultry show may see an interesting assortment of the feathered creation.
9. The debate will probably drag on for the balance of the month.
10. He said that Mr. B. had placed his imprimatur upon the assertion.
11. The only jewel which will not decay is knowledge.
12. It was our first and consequently our only appearance on the stage.
13. Sir Walter Scott had become a confirmed invalid some time before his death on this date at Abbotsford, and he lies buried in the neighbouring abbey of Dryburgh.
14. A man of twenty-five thinks he has a career. At thirty-five he is thankful to have a job.
15. A man with such an envious record could not possibly have committed the crime.
16. Louis XIV brought France to the top step of the ladder of importance, where, after staying for a while, she sank to burst forth like a volcano under Napoleon, until it was finally broken by Britain at the battle of Waterloo.
17. They saw a sight which seemed to almost make their hearts stop beating.
18. Gladstone rolled over the field of debate like a thundercloud, while Lord Beaconsfield flashed upon it like the lightning.
19. Their nimble tongues had been wagging, wagging, wagging, in all the tones of the gamut and in resonant cacophony.

20. The hero, or villain, Edgar, is a perfectly impossible person, and represents no kind of political, social, or economic thinker. A man would give all other bliss and all his worldly wealth for this, to waste his whole strength in one kick upon this perfect prig.

21. How the ships passed up the river, how he transferred the main part of his army there, how he kept feinting to confuse the enemy, and how eventually, on the night of the 12th of September, he floated down in small boats to what has since been rechristened Wolfe's Cove; how he scaled the heights and when morning broke was discovered by his foe arranged on the Plains of Abraham, 3,800 strong—these are all matters of familiar history.

PARAGRAPH STRUCTURE

I. Criticise the following paragraphs or parts of paragraphs as to coherence (continuity and explicit reference). Where the continuity is broken, or the reference is not explicit, make changes if possible to remedy the defects.

1. The first appearance of the church seemed to impress me with its sacredness. It was built of flint stone, and the stones were so designed as to look like a checker-board, the squares being of black and white flint.

2. The stems of the dandelion are used by the housewife for wine, which is enjoyable either in winter or summer. You will often see children, when the dandelion has put its nightcap on, as they call it, pluck off a flower and blow upon it several times, thus calculating the time of the day.

3. Since the time of the coronation of Queen Victoria, there have been many changes in the social life of the English. The first thing to note is the advance of science.

4. As he stepped outside, his every nerve was thrilled by the beauty of the morning scene. He was pleased to see a car coming along, which he hailed as it approached him.

5. A fleet of 1,200 Grecian ships was despatched against Troy. Troy was now laid under siege. At first, the Grecian fleet was handicapped by the goddess Artemis, who sent a calm, so that the ships could not set sail. This occurrence delayed the siege for some time.

6. Thomas Cromwell was Henry VIII's next minister. He did not try to enrich himself, as Wolsey had done. The King's wife, Jane Seymour, died, and Cromwell chose Anne of Cleves, as Henry's next wife.

7. The squire, when walking, did not stoop at all, but walked as straight and upright as a soldier. He was always kind and considerate to his tenants.

8. Lady M. looked very pretty, as she rose to speak, and she showed the deep interest she takes in the work of the Order by the warmth of her words. She wore a becoming costume of cinnamon brown cloth. After the meeting, she was conducted to the dining-room, where she had lunch.

II. What device of paragraphing is exemplified in the following extracts? What is the effect?

1. I found you a loyal people. I leave you the truest-hearted subjects in Her Majesty's dominions. I found you proud of your descent and anxious to maintain your connection with the mother country. I leave you more convinced than ever of the solicitude of Great Britain to reciprocate your affections and of her dependence on your fidelity in every emergency.

2. Cavaliers and Roundheads had divided the nation, like Yorkists and Lancastrians. To reconcile these disputes by treaty became impracticable, when neither side would trust the other. To terminate them by the sword was to fight, not for preserving the constitution, but for the manner of destroying it. The constitution might have been destroyed under pretence of prerogative. It was destroyed under pretence of liberty. We might have fallen under absolute monarchy. We fell into absolute anarchy.

3. There is a vacuum in every human heart. And the human heart abhors it as much as nature.

What will fill this cardiac void no mortal to this moment has found out. Art cries, "Beauty," and tries to depict it; Philosophy cries, "Truth," and strives to define it; Religion cries, "Good," and does its best to embody it; and numberless lesser voices in the wilderness cry, "Power," or "Gold," or "Work"—which is a narcotic—or "Excitement"—which is an intoxicant; and a many-toned changeful siren with sweetly maddening music cries, "Love." And one pursues a phantom, and another clasps a shadow, and a third cloaks his eyes with a transparent veil, or steepes his senses in floods that will not drown. No! what the human heart wants it does not know.

III. Show to what extent the following paragraph exemplifies unity, coherence, emphasis, parallel construction, climax:

Upon his arrival in England Nelson was given an enthusiastic welcome. At Yarmouth the naval, the military, and the civil authorities received him with every mark of joyous devotion. At Ipswich the people came out to meet him, and, detaching the horses from his carriage, drew him in triumph to the town. In London the reception given him was even warmer. The enthusiasm of the populace knew no bounds. He was borne to the Guildhall, where the common council presented him with a golden-hilted sword in acknowledgment of his great services. The Parliament and court vied with each other in showering honours upon him. In all England was no prouder name than that of Nelson.

IV. 1. Examine the following paragraph. State the subject, and point out the topic sentence.

2. Point out the special expressions that are used to show relations between the thoughts in the different sentences.

To visit the woods while they are languidly burning is a strange piece of experience. The fire passes through the underbrush at a run. Every here and there a tree flares up instantaneously from root to summit, scattering tufts of flame, and is quenched, it seems, as quickly. But this last is only in semblance. For after this squib-like conflagration of the dry moss and twigs, there remains behind a deep-rooted and consuming fire in the very entrails of the tree. The resin of the pitch-pine is principally condensed at the base of the bole and in the spreading roots. Thus, after the light, showy, skirmishing flames, which are only as the match to the explosion, have already scampered down the wind into the distance, the true harm is but beginning, for this giant of the woods. You may approach the tree from one side, and see it, scorched indeed from top to bottom, but apparently a survivor of the peril. Make the circuit, and there, on the other side of the column, is a clear mass of living coal, spreading like an ulcer; while underground, to their most extended fibre, the roots are being eaten out by fire, and the smoke is rising through the fissures to the surface.—STEVENSON

V. 1. Draw up a plan of the following passage so as to show the subject and the subdivisions of each paragraph.

2. Show how the writer has secured (a) coherence and (b) emphasis in the case of each paragraph.

Constantinople has two glories, the glory of the mountains, and the glory of the sea. In every landscape, the back-ground is formed by the bold heights of Scutari and the more distant Mysian Olympus, with its snowy summits cutting the clouds like mother-of-pearl. In the city itself, there is scarcely a yard of level ground. Old Stambouli is built on a long ridge, rising two hundred feet above the waters that lave it on either hand, a ridge whose top indented by hollows and crowned by massive mosques

and graceful white minarets, with here and there a pile of ancient ruins, offers a skyline always changing as the beholder moves, but always beautiful. Then no city has such a sea—a sea deep to its very margin, intensely blue, penetrating everywhere, till you can hardly recognize its arms; a sea that narrows to a river in the Golden Horn and Bosphorus, and spreads into a shoreless expanse in the broad Propontus, studded with shining isles. The central spot of every view is the spot where these three waters meet, Seraglio Point.

It has become a commonplace to say that the traveller ought to admire Constantinople from the sea, and then depart without landing, lest the spell be broken. A more foolish commonplace it would be hard to find. Constantinople is just as wonderful within as it is from the outside. No doubt, there is much to disgust and repel a stranger: much dirt, neglect, vice, and even ugliness. But there is far more to excite his curiosity and touch his imagination. Its mosques, its tombs, its crooked, rugged streets, with their crumbling houses of every tint, interrupted here by a spreading plane-tree, there by a grand old Byzantine arch or cistern; its bridge of boats over which a many-tongued crowd streams incessantly; its Fields of the Dead, shaded by gloomy cypresses; its gardens green with pines and ruddy with pomegranates; above all, those majestic walls and towers, which have stood untouched since the fatal day of Mohammed the Second's conquest,—all these and many more details of its inner form and life are picturesque; as full of endless interest and charm as the view from the bosom of the sea is noble and inspiring.—JAMES BRYCE

VI. 1. What is the subject of the following paragraph, and where is it stated?

2. Into what two divisions might the paragraph be divided? How is the relation between these divisions shown?

3. Discuss the relation of the first two sentences to the remainder of the paragraph.

I do not think altogether the worse of a book for having survived the author a generation or two. I have much more confidence in the dead than the living. Sometimes the sight of an odd volume of these good old English authors on a stall, or the name lettered on the back among others on the shelves of a library, revives a whole train of ideas and sets "the puppets dallying." Twenty years are struck off the list, and I am a child again. Oh! what a privilege to be able to transport oneself, by the help of a little musty duodecimo, to the time when "ignorance was bliss," and when we first got a peep at the raree-show of the world through the glass of fiction—gazing at mankind, as we do at the wild beasts at a menagerie, through the bars of their cages; or at curiosities in a museum, that we must not touch. For myself, not only are the old ideas of the contents of the work brought back to my mind in all their vividness, but the old associations of the faces and persons of those I then knew, the place where I sat to read the volume, the day when I got it, the feeling of the air, the fields, the sky, return, and all my early impressions with them.

THE WHOLE COMPOSITION

The following are examples of composition plans prepared by pupils:

The World's Progress

"Not in vain the distance beacons. Forward, forward, let us range,
Let the great world spin for ever down the ringing grooves of change."

1. The Lesson of the Past
2. The Opportunities of the Present
3. The Promise of the Future

Criticise the foregoing composition plan as to unity, transition, comprehensiveness. Is the order the best possible? It is favourable to climax? What proportion should be observed in the three divisions of the composition indicated by the plan? Should they be of equal length? What principle of construction is exemplified in the phrasing of the plan?

Duty and Glory

"Not once or twice in our rough island story,
The path of duty was the way to glory."

I. What Duty Is

II. Instances of the Winning of Glory through the Doing of Duty

1. Wellington
2. Nelson
3. Wolfe
4. Florence Nightingale
5. The Light Brigade
6. Alfred the Great
7. Laura Secord
8. Drake
9. Brock

III. Historical Accuracy of Tennyson's Couplet

In the composition written on the foregoing plan, the transition from Wellington to Nelson is made by the opening sentence of the new paragraph. "As Wellington was great on land, so Nelson was great on sea." The transition from Wolfe to Florence Nightingale is made by the sentence: "But it is not only men who have won glory by doing their duty; women, too, have earned for themselves a name in history in a similar way."

Granting that the transition in these cases is made neatly, point out, on the other hand, defects in the order as outlined in the plan. For instance, there are eight individual examples, and one collective example given, the latter being "sandwiched" in between the former; is this a good arrangement? Again two of the examples are women; are these put in the most suitable place? Again, some examples are from Canadian history, some from British history proper; would it be better to have 3, 7, and 9, consecutive? Is any attention paid to time order, or to order of climax in the plan? Reconstruct the plan, improving the arrangement. Is the plan sufficiently comprehensive? If not, supply omissions. Are too many examples given? If so, which could be best omitted?

Another pupil, writing on this subject, introduced the story of the Greeks at Thermopylae. Why would this be a fault? What principle of Composition would it violate?

EXAMPLE FOR ANALYSIS

The following passage, though part of a longer speech, will serve to illustrate the principles that may be found in the composition as a whole. It is to all intents and purposes a complete composition and may be analysed as such:

MOSES

(An Appreciation)

Adopted into the immediate family of the supreme monarch and earthly god; standing almost at the apex of the social pyramid which had for its base those toiling millions; priest and prince in a land where prince and priest might revel in all delights—everything that life could offer to gratify the senses or engage the intellect was open to him.

What to him the wail of them who beneath the fierce sun toiled under the whips of relentless masters? Heard from granite colonnade or beneath cool linen awning, it was mellowed by distance to monotonous music. Why should he question the Sphinx of Fate, or quarrel with destinies the high gods had decreed? So had it always been, for ages and ages; so must it ever be. The beetle rends the insect, and the hawk preys on the beetle; order on order, life rises from death and carnage, and higher pleasures from lower agonies. Shall the man be better than nature? Soothing and restful flows the Nile, though underneath its placid surface finny tribes wage cruel war, and the stronger eat the weaker. Shall the gazer who would read the secrets of the stars turn because under his feet a worm may writhe?

Theirs to make bricks without straw; his a high place in the glorious procession that, with gorgeous banners and glittering emblems, with clash of music and solemn chant, winds its shining way to dedicate the immortal edifice their toil has reared. Theirs the leek and the garlic; his to sit at the sumptuous feast. Why should he dwell on the irksomeness of bondage, he for whom the chariots waited, who might at will bestride the swift coursers of the Delta, or be borne on the bosom of the river with oars that beat time to songs? Did he long for the excitement of action? There was the desert hunt, with steeds fleetier than the antelope and lions trained like dogs. Did he crave rest and ease? There was for him the soft swell of languorous music and the wreathed movements of dancing girls. Did he feel the stir of intellectual life? In the arcana of the temples he was free to the lore of ages; an initiate in the select society where were discussed the most engrossing problems; a sharer in that intellectual pride that centuries after compared Greek philosophy to the babblings of children.

It was no sudden ebullition of passion that caused Moses to turn his back on all this, and to bring the strength and knowledge acquired in a dominant caste to the life-long service of the oppressed. The forgetfulness of self manifested in the smiting of the Egyptian shines through the whole life. In institutions that moulded the character of a people, in institutions that to this day make easier the lot of toiling millions, we may read the stately purpose.

Through all that tradition has given us of that life runs the same grand passion—the unselfish desire to make humanity better, happier, nobler. And the death is worthy of the life. Subordinating to the good of his people the natural disposition to found a dynasty, which in his case would have been so easy, he discards the claims of blood and calls to his place of leader the fittest man. Coming from a land where the rites of sepulture were regarded as all-important, and the preservation of the body after death was the passion of life; among a people who were even then carrying the remains of their great ancestor, Joseph, to rest with his fathers, he yet conquered the last natural yearning and withdrew from the sight and sympathy of men to die alone and unattended, lest the idolatrous feeling, always ready to break forth, should in death accord him the superstitious reverence he had refused in life.

“No man knoweth of his sepulchre unto this day.” But while the despoiled tombs of the Pharaohs mock the vanity that reared them, the name of the Hebrew who, revolting from their tyranny, strove for the elevation of his fellow-men, is yet a beacon light to the world.

Leader and servant of men! Law-giver and benefactor! Toiler toward the promised land seen only by the eye of faith! Type of the high souls who in every age have given to earth its heroes and its martyrs, whose deeds are the precious possession

of the race, whose memories are its sacred heritage! With whom among the founders of empire shall we compare him?—HENRY GEORGE

1. Make an analysis of the foregoing extract so as to show the subject of each paragraph. Show what relation the first paragraph bears to the remainder of the passage. What is the purpose of the last paragraph and of the last sentence contained in it?

2. Is the law of coherence observed throughout the extract? In order to ascertain this, examine the continuity and reference and see whether the one is unbroken and the other explicit.

3. Is the law of emphasis, or proportion, well observed (*a*) in the extract as a whole, (*b*) in each paragraph? To find out examine the divisions of the thought and consider their relative importance.

4. By what qualities of style is the extract distinguished? Show what use the writer has made of the following: (*a*) periodic sentences, (*b*) elliptical and pleonastic sentence structure, (*c*) balance and antithesis, (*d*) interrogation and exclamation, (*e*) figures of speech.

5. It has been said that matter and form, thought and expression, are interdependent, and, indeed, indistinguishable: that a noble thought naturally leads to a noble style, and vice versa. Does the foregoing extract bear out this opinion? If so, how?

THE QUALITIES OF STYLE

CLEARNESS

To what is the clearness or the obscurity of each of the following passages due? Where possible or desirable clear up any obscurity:

1. You are very kind, but nothing of this kind is necessary.
2. He is still confined to a recumbent position by his medical attendant.
3. That to-day should not be an age of progress would seem impossible.
4. He finished his course at Oxford, and during the course of his life won degrees from different colleges.
5. The white-capped, white-aproned disposer of the digestions of men was summoned to receive congratulations upon the excellence of the dinner.
6. Henry wanted Wolsey to declare his first marriage to Catherine null and void.
7. This fact has lent wings to their already swift feet.
8. The star of empire always moves westward. It will eventually come to this continent, and Canada may hope to have a share in it.
9. Standing on one of the banks of this pretty river a most beautiful spectacle meets the eye.
10. There were five in our party, who nicely filled two canoes along with some things which we needed.
11. Queen Elizabeth, daughter of Henry VIII and Anne Boleyn, was born on September 6, 1533. At the age of two years and eight months, her mother was beheaded.
12. An insane patient lost his life in a fire in St. Antoine Hospital. The loss was about \$8,000.
13. The sabre of Saladin left its sheath as lightning leaves the cloud.
14. The pet which I am about to describe to you is a Maltese cat, living in the quiet home of a pleasant lady. She was of a very extraordinary colour, being a light brown, from which she got her name, Brownie. Her hair was long, rough, and shaggy.

FORCE

To what is the force or the weakness of each of the following sentences and paragraphs due? Where force is present, note the kind: (a) animation, vivacity, brilliancy, (b) fervour, energy, vigour, (c) dignity, stateliness, splendour, grandeur, sublimity. Where the style is weak, try to add force to it in some way:

1. The applause was cyclonic at times.
2. He was his simple self, a perfect gentleman unspoilt by thought.
3. She was shaking like an aspen-leaf or an ill-made blanc-mange.
4. Her face was like a leaf torn from an antique volume.
5. A corner on adjectives would bankrupt half the speakers in elections campaigns and improve the quality of the oratory.
6. A man's mother is his misfortune; his wife is his fault.
7. The best prophet of the future is the past.
8. He had reached the age of indiscretion.
9. All the girls were in tears and white muslin.
10. A man must know truth to write fable.
11. "I came, I saw, I conquered" ("Veni, vidi, vici"). (Caesar's message after the battle of Zela)
12. An oath! an oath! I have an oath in heaven!
13. No railway can be built, no harbour quayed, no mine excavated on earth which does not sooner or later pay toll to London.
14. The people of St. Pierre were blotted out of existence in less time than it would take the second-hand of a watch to complete its circuit.
15. Rebecca Gins walked down the lane, putting her feet forward alternately. There were hedges on both sides, one on the left and one on the right.
16. Great is Diana of the Ephesians.
17. If size constitutes a great empire, there is little to choose between Great Britain and Russia. If population constitutes a great empire, our mightiest rival is China. If military power constitutes a great empire, we must look for inspiration to Napoleon, at the time when the continent of Europe lay at his feet.
18. Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls defiled among the tiers of shipping, and the waterside pollutions of a great (and dirty) city. Fog in the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs; fog lying out on the yards and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his close cabin; fog cruelly pinching the toes and fingers of his shivering little 'prentice boy on deck. Chance people on the bridges peeping over the parapets into the nether sky of fog, with fog all around them, as if they were up in a balloon, and hanging in the misty clouds.—CHARLES DICKENS
19. It was not from any selfish reflection upon the magnitude of our loss that we mourned for him; the general sorrow was of a higher character. The people of England grieved that funeral ceremonies, and public monuments, and posthumous rewards were all that they could now bestow upon him, whom the king, the legislature, and the nation, would have alike delighted to honour; whom every tongue would have blessed; whose presence in every village through which he might have passed would have wakened the church bells, have given school-boys a holiday, have drawn children from their sports to gaze upon him, and "old men from the chimney-corner," to look

upon Nelson ere they died. The victory of Trafalgar was celebrated, indeed, with the usual forms of rejoicing, but they were without joy. Yet he cannot be said to have fallen prematurely whose work was done; nor ought he to be lamented, who died so full of honours, and at the height of human fame. The most triumphant death is that of the martyr; the most awful, that of the martyred patriot; the most splendid, that of the hero in the hour of victory; and if the chariot and the horses of fire had been vouchsafed for Nelson's translation, he could scarcely have departed in a brighter blaze of glory. He has left us, not indeed a mantle of inspiration, but a name and an example which are at this hour inspiring thousands of the youth of England—a name which is our pride, and an example which will continue to be our shield and strength. Thus it is that the spirits of the great and the wise continue to live and to act after them.

—SOUTHEY

20. Books, however, were the least part of the education of an Athenian citizen. Let us, for a moment, transport ourselves, in thought, to that glorious city. Let us imagine that we are entering its gates in the time of its power and glory. A crowd is assembled round a portico. All are gazing with delight at the entablature, for Phidias is putting up the frieze. We turn into another street; a rhapsodist is reciting there; men, women, children, are thronging round him; the tears are running down their cheeks; their eyes are fixed; their very breath is still; for he is telling how Priam fell at the feet of Achilles, and kissed those hands—the terrible—the murderous—which had slain so many of his sons. We enter a public place; there is a ring of youths, all leaning forward with sparkling eyes, and gestures of expectation. Socrates is pitted against the famous Atheist from Ionia, and has just brought him to a contradiction in terms. But we are interrupted. The herald is crying, "Room for the Prytanes!" The assembly is to meet. The people are swarming on every side. Proclamation is made: "Who wishes to speak?" There is a shout and a clapping of hands; Pericles is mounting the stand. Then for a play of Sophocles; and away to sup with Aspasia. I know of no modern university which has so excellent a system of education.—MACAULAY.

21. It is purely a matter of taste, about shooting the rapids of the St. Lawrence. The passengers like it better than the captain and the pilot, to guess by their looks, and women and children like it better than the men. It is no doubt very thrilling and picturesque and wildly beautiful; the children crow and laugh, the women shout forth their delight, as the boat enters the seething current; great foaming waves strike her bows, and brawl away to the stern, while she dips, and rolls, and shoots onward, light as a bird blown by the wind; the wild shores and islands whirl out of sight; you feel in every fibre the career of the vessel. But the captain sits in front of the pilot-house smoking with a grave face, the pilot tugs hard at the wheel; the hoarse roar of the waters fills the air; beneath the smoother sweeps of the current you can see the brown rocks; as you sink from ledge to ledge in the writhing and twisting steamer, you have a vague sense that all this is perhaps an achievement rather than an enjoyment. When, descending the Long Sault, you look back up the hill, and behold those billows leaping down the steep slope after you, "No doubt," you confide to your soul, "it is magnificent; but it is not pleasure."—HOWELLS

BEAUTY

Criticise the following sentences from the standpoint of beauty of style. Show in each case what elements in the sentence add to, or detract from, the quality of beauty:

1. After his speech he was heckled by a hostile crowd.
2. She was beautiful as a poet's dream.
3. She is a ripple of laughter on the river of Time.
4. Life is the shadow of a bird in its flight; away flies the bird, and there remains neither bird nor shadow.

5. I have still of late found myself turning off the turnpike of history to loiter down the primrose paths of men's memoirs of themselves and their times.

6. He is cold as a Labrador iceberg.

7. The crowd scanned the scanty bulletins announcing the news.

8. In the din and clamour of the multitude of writers, the still small voice of the man of letters is likely to be drowned.

9. Let us not belie our noble heritage by our ingratitude. Let us not whine when we ought to exult. Let us not live on husks when we are invited to a banquet. Let us not turn the wine of life into bitterness, nor the sunshine of life into gloom, nor the laughter of life into mourning.

10. And now the Northern Lights begin to burn, faintly at first, like sunbeams playing in the waters of the blue sea. Then a soft crimson glow tinges the heavens. There is a blush on the cheek of night. The colours come and go, and change from crimson to gold, from gold to crimson. The snow is stained with rosy light. Twofold from the zenith, east and west, flames a fiery sword, and a broad band passes athwart the heavens like a summer sunset. Soft purple clouds come sailing over the sky, and through their vapoury folds the winking stars shine white as silver.

11. When the English embody their nation, she sits by the sea-shore, crowned; with the triple fork of Poseidon to rule the waves; helmeted, and her shield by her side, like Athena; Queen of her own isle, and, in her mind, Queen of all the seas. She is a poetic figure, but belongs more to the pride of life than the passion of poetry. But when the Irish poets imagined Ireland, she sits, an uncrowned Queen, on the wild rocks of the Atlantic coast, looking out to the west, and the sorrow of a thousand years makes dark her every youthful eyes. Her hair, wet with the dews, is her helmet, and her robe she has herself woven from the green of her fields and the purple of her hills. This Virgin Lady of Ireland, in the passion of her martyrdom, was the subject, after her conquest by England, of a crowd of Gaelic poems, and is the subject still of English poems by Irish poets. And many names are hers, names under which she was hidden from the English oppressors. Dark Rosaleen, Silk of the Kine, Innisfail, the Little Black Rose, the Rose of the World, and others too long to number; but all of them belong to immortal beauty. One hardly wishes, for the sake of Art, that this Lady would lose all the sorrow by which her loveliness is veiled, but yet joy would make her lovelier; and the national symbol of Ireland may yet have that enchanting light in her eyes. If Irish poetry could so image her now, it would be well. That which is conceived with imaginative truth often fulfils itself in reality.—STOPFORD A. BROOKE

12. I believe there is nothing in nature which so enlaces one's love for the country, and binds it with willing fetters, as the silver meshes of a brook. Not for its beauty only, but for its changes; it is the warbler; it is the silent muser; it is the loiterer; it is the noisy brawler; and, like all brawlers, beats itself into angry foam, and turns in the eddies demurely penitent, and runs away to sulk under the bush. Brooks, too, pique terribly a man's audacity, if he has any eye for landscape gardening. It seems so manageable in all its wildness. Here in the glen a bit of dam will give a white gush of waterfall, and a pouring sluice to some overshot wheel; and the wheel shall have its connecting shaft and whirl of labours. Of course there shall be a little scapeway for the trout to pass up and down; a rustic bridge shall spring across somewhere below, and the stream shall be coaxed into loitering where you will—under the roots of a beech that leans over the water; into a broad pool of the pasture close, where the cattle may cool themselves in August.—D. G. MITCHELL

CHAPTER X

SUBJECTS FOR COMPOSITION

DESCRIPTION

- | | |
|---|--|
| The Tramp | The Flats |
| The Regatta | Lord Strathcona |
| All Aboard! | The Theatre Before the Curtain Rises |
| A Collision | Recess in the Country School |
| Homeward Bound | In the Foundry |
| A Country Village | When the Fish Boat Comes In |
| A Poultry Yard | The Baggage Room |
| A Kitchen Garden | The Theatre in Shakespeare's Time |
| Passers-by | "The Corners" (A country cross-roads) |
| A Game of Baseball
(From a girl's point of view) | A Blizzard (Seen from a farm-house) |
| A game of Basket-ball
(From a boy's point of view) | A Fog |
| The Head of the House | The Island in The River |
| Sixty Miles an Hour | The Garret |
| Round the Ingle | The Market
(As seen by the farmer, the customer) |
| Scene in a Street Car | Daybreak at Camp |
| Scene on a Street Corner | A Scene on the River in Winter |
| The Youngest Member of the Family | A Forest Fire |
| A Fight after School | An Old-fashioned Shop |
| Grandmother | The Harbour at Sunset |
| A Spoiled Child | The Circus Grounds: A Contrast |
| A Soldier of Fortune | The Main Street, Six a.m. and Six p.m. |
| A Lonely Road | A Water Carnival |
| A Harvest Scene | From Toronto to Montreal by Water |
| A Storm on the Lake | A Junior School Baseball Match
(An exciting moment) |
| A Scene in a Church | My Fishing Haunts |
| A Barnyard Scene | My Favourite Hero in Fiction |
| A Pet Animal | At the Circus |
| A Camp Fire | My Favourite Heroine in Fiction |
| A Favourite Flower | Night Among the Hills |
| The Swimming Hole | An Auction Sale |
| A Village Loafer | Use the following plan: |
| An Old-fashioned Homestead | 1. Place, time, circumstances |
| A Hot Sunday in Church | 2. The auctioneer |
| The Thanksgiving Dinner | 3. The crowd |
| A Bend in the River
(The changing point of view) | 4. The things for sale |
| A Country Hotel | 5. The sale |
| What the First Settler Saw | 6. The scene after the auction |
| Daybreak at Camp | |
| The Bathing Beach | |

The Three Suitors in *The Merchant of Venice*

A Day at School

(From the point of view of the good student and of the poor student)

The View from a Skyscraper

A Crowd

The Bargain Counter

(From the clerk's, the purchaser's, and the onlooker's point of view)

A Fire Drill, or a Cadet Corps Drill

(From a humorous point of view and from a serious point of view)

A Business Man

(From the point of view of another business man, and from the point of view of a professional man)

A Strike

(From the employer's and from the striker's point of view)

A Walking, Riding, Driving, or Motor Trip

(From the traveller's point of view)

A Pen Portrait and Character Sketch

(From an admirer's point of view and from a hostile point of view)

A Ball Game

(Conclude with a reflective paragraph, commenting on the excitement of people on such an occasion.)

My Favourite Character in History

(Use narrative freely to exemplify traits spoken of.)

Describe in a serious vein such a scene as is viewed humorously in the following sketch:

"To a timid man—to an individual who has spent his days in the hush of peace, who has gone about not thirsting for the life-blood of his fellow-creature, whose dreams are not those of marching hosts, imperial conquests, deadly strife, or the leading of forlorn hopes—there is something at which to shrink and become pallid, in beholding our typical infantry drill instructor engaged in the active pursuit of his profession. In your dense ignorance, you are ready to wager that he is infuriated—at something. In the hopeless density of your perception, you believe that when he roars at the men, his rage is unappeasable, and that his wrath is like unto that of a famished lion. In obedience to the briskly beseeching bugle, the men tumble from their tents, and, rapidly forming up, cover off and stand at ease. And now appears the drill instructor—he of imposing mien and commanding voice. 'S'chun!' The crimson ranks stiffen, and at the utterance of the next order, you think that, if he is not intentionally angry at something, then he is wonderfully clever at imitation. His chest expands after the fashion of the pouter pigeon. His features become almost convulsed, and he hurls at the ranks—in a tone significant of undying hatred and ferocious revenge—an order. He shrieks 'A-but-t-t-Tr-r-e-e-n!' and the ranks turn to the right about. Then, in response to a look of malignant scorn and a burst of breath which twists into a repetition of the order, the men resume the original position. 'Rr-r-rite—Tr-r-e-e-n!' (oh, the intensity and bitterness of it!) 'Mr-r-itch! Left, right; left, right; left, right; left, right; left, right. 'Alt! Fr-r-ent! Stauh-hat-hease!' The lines relax and the instructor is really quite affable. He is not cross—it's merely his way."

NARRATION

- A Trip with the Engineer
 "My Kingdom for a Horse"
 An Old Pair of Shoes
 The Race is Not Always to the Swift
 The Meeting of the Sewing-circle
 How I Scored the Bull's-eye
 A Relay Race
 Buying a Hat (A dialogue)
 A Broken Mill-dam
 How We Lost the Debate
 My Experience as an Agent
 The Strike
 "Yes, It Was I who Felled the Tree"
 How I Learned to Paddle
 The Burglar and I (A dialogue)
 How I Won a Wager
 "It Takes a Thief to Catch a Thief"
 Almost a Tragedy
 The Skating Race
 Buying the New Automobile
 Catching the Greased Pig
 The Fish I Didn't Catch
 A Fudge Party
 An Old Sword Tells Its Story
 An Attempt to See the Sunrise
 The Bearskin Rug Speaks
 The Old Folks' Concert
 A Piano's Memories of Its Players
 A Walk Along the Railway Track
 My First Night Under Canvas
 The Story of an Elm Tree
 Taking a Short Cut
 Ten Below Zero!
 When the Telephone Wires Were Closed (A conversation)
 A Day's Duck-shooting
 A Game of Croquet
 Breaking the Log Jam
 Going to Europe
 Selling a Horse (A dialogue)
 Buying a Hat (A dialogue)
 All on Account of Being Late
 What the Mob Did
 Breaking the Colt
 Left Stranded
 The Lost Door Key
 A Misdirected Letter
 Tracking a Rabbit
 How I Baked a Cake
 On a Country Road at Night
 The Hand-organ Man
 How the Fox Fooled the Hounds
 Just My Luck!
 A Mistake in the Telegram
 The Search for a Lost Child
 My First Attempt at Milking a Cow
 My First Game of Basket-ball
 The Opening Day of School
 (A report for the newspaper)
 The Meeting of Two Old School Friends (A dialogue)
 Grandfather's Favourite Story
 My First Public Speech
 How My Bravery Was Tested
 From Under an Umbrella
 (The story of a walk through the rain)
 Shut in By a Storm
 The Crow and the Scarecrow (A dialogue)
 The Football Tells its Story
 Our Cooking Club
 How the Story Grew
 How We Spent Hallowe'en
 The Boy Who Spoiled Our Week at Camp
 How the Accident Happened
 (An explanation to the jury)
 A Cruise in a Sailboat
 Going to the Circus
 My Worst Day in School
 The Postman's Story
 A Quarrel (A dialogue)
 Caught in the Rain
 "If I Were a Fairy"
 A Week in a House-boat
 My Experience as a Reporter
 The Stage-driver's Story
 A Broken Paddle
 A Misunderstanding
 The Diary of an Electric Light
 The West Wind Tells its Story
 A Dream in the Public Library

A Storm at Sea

(Told by the captain, the steward, and a passenger)

The Milkman's Story of His Round on Christmas Morning

How I Earned and Spent My First Dollar

"The blinding mist came down and hid the land"

A Burglary

(The burglar's story; the newspaper account)

Use the following items as suggestions for short stories:

1. A news despatch from Odessa says that a tragedy of the sea was revealed in the discovery in the Caspian Sea, a few miles off Astrakhan, of a derelict vessel in which the whole crew of thirty had been frozen to death. The ship was a mass of ice.

2. Jacob Randall discovered ten thousand dollars in an old wooden leg given to him by Alexander Hamilton, a supposed pauper, just before he died a few days ago.

Supply details and a *dénouement* for the following story:

Great excitement prevails in the northwest portion of County Meath as the result of certain mysterious occurrences in Killough district, which have revived the old superstition concerning the leprechaun, a beloved Irish fairy.

County Meath folk believe that one of these fairies is now at large in Killough.

According to tradition in that section of Ireland, the leprechaun is a little man of dwarfish proportions, clad in red, with small peaky cap, who, if caught, will lead his captor to a spot where a pot of gold is buried. On the way, however, the fairy will endeavour to distract the attention of the person holding him, and if he succeeds in diverting the eyes of his captor, even for an instant, the little creature immediately will vanish with mocking laughter.

Farmers in the district of Killough profess to have seen a leprechaun playing about the neighbourhood frequently in the last few days, and superstitious people whose faith in fairies, or "good people," is steadfast, are now staying out until the early hours of the morning in the hope of entrapping the visitor, and through him winning wealth.

Complete the following story in dialogue form. Supply a title for the story.

"We were putting up a big hotel," said the contractor. "The framework had just reached the eighth story, and the masonry and flooring of one or two of the stories were already in. I was up on the top, with the gang of workmen, who were hoisting a big girder. The foreman was kneeling on the edge of the frame, shouting directions down to the street, and the girder had just reached the top. As they were swinging it into place the men let go for a moment, and the end swung round upon the foreman, hitting him behind as he knelt, and sweeping him over the edge into the street, one hundred and twenty feet or so below.

"There seemed to be no possible chance for his life. Somehow, though, he fell against the slack guy-rope which was dangling from the beam. His leg and arm got tangled in it three stories below, and he stuck to the rope. More than that, the rope actually swung him into a window in the fifth story. That happened to be one of the few in which the flooring had been put in, and the rope dropped him on the floor unhurt.

"He had been working for our firm for years, and I knew and liked him as a good foreman. When he went over the edge of the framework, I felt faint. It was a minute or two before I recovered my self-possession. Then I hurried down, expecting to find his mangled body in the street.

"As I went down the ladder I met him coming up, bruised, but not seriously hurt, and all he was thinking of was what he should say to the man who let the beam slip."

EXPOSITION

How to Make and Keep a Good Lawn
A Silo

(What it is and how it is made)

What it Would Mean to be Colour-blind

The Value of Fresh Air

School Honour

A Bore

(Explain what the term means)

The Causes of the Seasons

Baseball, as a Test of Good Judgment

How to Learn to Swim

How to Run an Automobile

What We Owe to The Tropics

The Preservation of our Forests

The Boy Scout Movement

In the Second-hand Book-store

Why I Sold my Bicycle

The Great Lakes

The Uses of Electricity in the Home

Our Canal System

How to Take a Snap-shot

Why I wish to Travel

The Fireplace

"If I were Mayor . . ."

Housecleaning

Getting Ready for Winter

Books and Bookcases

In the Dead-letter Office

The Intelligence of Animals

Damming the Stream

A Necktie Social

Popularity

The Corn Field

How to Put Electric Bells into a House

Glass-blowing

How to Sweep a Room

Sheep-shearing

The Value of a Good Dictionary

Paper-making

How to Keep Window Plants

An Iceberg

The Old Jail

Tricks in Every Trade

What a Tree Needs for its Growth

Keeping a Dog

How to Make the Garden Pay

School Friendships

"Taking it Easy"

Fashions

Bird Study with an Opera Glass

Labour-saving Devices on the Farm

Life in an Ant-hill

Making Friends with the Birds

The Custom of Making Calls

What we Lose when we Grow Up

The Value of Competition

The Typewriter

Radium

(What it is and how it is used)

Tennis

How to Make a Shirt-waist

How to Take a Photograph

Salt

The Value of Map-drawing

Macadamizing the Street

Chimneys

Poultry-raising for Profit

On Doorsteps

Reclaiming Waste Lands by Irrigation

When Father Was a Little Boy

Selfishness

(Some ways in which it shows itself)

How to Write a Composition

Paint

'Only a Piece of Wire'

My Favourite Magazine

(Reasons for your preference)

The Game of Rugby

An Interesting Experiment in Physics

How I Study

A Beehive

Talking Machines

British Power in Africa

Wireless Telegraphy

How Animals are Protected by Nature

Cheap Books (Advantages and dangers)

Time-pieces

The Railway (As seen by the farmer)

How to Beautify Our Streets

(A letter to the newspaper)

The Hydro-Electric

The Benefits of Cold Weather

Bridging the Atlantic

(Steamship, cable, aeroplane)

Plain Living and High Thinking
 Political Rights in Canada
 Cheerfulness
 Party Government
 Amusements
 Novels.
 Habit
 Will-o'-the-Wisps
 Delusions

School Friendships
 Dreams
 Aerial Navigation
 Our Country
 Rugby Football
 Commerce as a Factor in Uniting
 Mankind
 Books
 Sportsmanship

What the Telephone Has Done for Country Life

What Rapid Transit Means to the Farmer

Why England is Called "The Mistress of the Seas"

The Difference Between a Thermometer and a Barometer

My School Life and Studies

(A letter to a friend in another country)

Locomotion (past, present, and future)

How Our School is Heated and Ventilated

The Differences Between Animal Life and Plant Life

How I Should Like to Furnish My Room

The Sounds of the City Compared with Those of the Country

The Automobile

(From the point of view of the chauffeur, the business man, and the pedestrian)

What England Owes to Her Insular Position

"The circle of eternal change, which is the life of Nature"

"I love anything that's old"

Planning a Vacation (A conversation)

Public Speaking in the Twentieth Century

Spelling Reform

The Villains in the Novels I have Read

The Word "Success" (What it means)

Some Common Superstitions

Getting Along with People

The Power of Money in Modern Life

Fresh Air

Safety in Travel

The Influence of Rivers upon Human Intercourse

The Canadian Militia

Mens Sana in Corpore Sano

The Pleasures of City Life

Illusions and Disillusions

Childhood: Its Joys and Sorrows

The Use of the Hand

The Human Voice

Twentieth Century Chivalry

Work and Play

The Choice of a Career

Why I Enjoy Fishing

The Value of Amateur Theatricals

The Mission of Poetry

(See Tennyson: "The Poet," "The Poet's Mind," "The Poet's Song")

A Stitch in Time
 The Poor Millionaire
 Street Car Etiquette
 The Uses of Compressed Air
 Cowards in History and Fiction
 The Political Outlook for Canada
 Canada's Obligations to Great Britain
 What I Should do with an Acre of Ground
 Earning a Living

(From the standpoint of a girl, a boy, a rich man, a tramp)

Thrift; Economy; Extravagance
 The Great Land Empire and the Great Sea Empire (Russia and Britain)
 Old and New World Feudalism (or Feudalism in Europe and in Canada)
 Life (Plant life, animal life, human life)
 Freedom
 (Make a brief historical sketch of mankind's struggle for freedom; compare Roman freedom with British freedom; speak of general conditions to-day, especially in our own country.)

The Road to Learning
 The Significance of the English Revolution of 1688
 The Value of the Water-ways of Canada
 Dress

(This subject may be limited to modern dress, the dress of the ancient Greeks and Romans, woman's dress, man's dress, etc.)

Our Relations with Our Southern Neighbours
 Some Disadvantages of Modern Civilization
 Microbes
 Commercial Advantages of Your Home Town
 A Present-day Problem
 The Pleasures of Country Life
 Kipling's Military Ideals

(See the sketch, "The Army of a Dream," in *Traffics and Discoveries*.)

The Navy of a Dream
 The Survival of the Fittest
 Some of Tennyson's Characteristics as a Poet
 True and False Ideals of Honour
 Rights, Privileges, and Responsibilities of British Citizens
 The Victories of Peace
 "No, I do not want to be rich"
 Physical Culture
 The Advantages of Travel
 Our Treatment of Immigrants
 Wireless Telegraphy
 The Moral Influence of Soap
 What We Owe to the Tropics
 What the New World Owes to the Old
 National Vanity
 If I Owned an Automobile
 The Dream of Imperial Federation
 School Athletics: Their Advantages and Disadvantages
 The Study of the Classics

The Price of Empire

(If the class have studied Roman History, a review of conditions after the great wars might be made; a comparison of the price Britain pays for empire might then be instituted.)

"The Unshakable Nation"

(It would be in order to speak of different attempts to "shake" England, of the nature and sources of England's "unshakableness," etc.)

PROPOSITIONS FOR EXPOSITION

1. The heights by great men reached and kept
Were not attained by sudden flight.
2. I am never less lonely than when I am alone.
3. The old order changeth, yielding place to new.
4. Trade follows the Flag.
5. Blood is thicker than water.
6. God made the country; man made the town.
7. Uneasy lies the head that wears a crown.
8. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.
9. Modern civilization is ugly.
10. When you have seen one green field you have seen all the rest; let us take a walk down Fleet Street.
11. The greatness of a nation does not depend on its size.
12. Apartment houses are a necessity of city life.
13. Si vis pacem, para bellum.
14. Honesty is the best policy—but he is not an honest man who is honest for that reason.
15. Virtue is its own reward.
16. Pride goes before a fall.
17. 'Tis love that makes the world go round.
18. The child is father of the man.
19. Extremes meet.
20. Timor Domini initium sapientiae.
21. Qui laborat, orat.
22. Truth is stranger than fiction.
23. An ounce of prevention is worth a pound of cure.
24. Westward the star of empire takes its way.
25. The poetry of earth is never dead.
26. No man can serve two masters.
27. Most subject is the fattest soil to weeds.
28. In fair virtue's heavenly road
The cottage leaves the palace far behind.
29. Not in vain the distance beacons. Forward, forward let us range,
Let the great world spin for ever down the ringing grooves of change.
30. The old order changeth, yielding place to new,
And God fulfils Himself in many ways,
Lest one good custom should corrupt the world.

31. He prayeth best who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all.

32. Sweet is the lore which Nature brings;
Our meddling intellect
Misshapes the beauteous forms of things;
We murder to dissect.

33. Self-reverence, self-knowledge, self-control,
These three alone lead life to sovereign power.

34. Not once or twice in our rough island story
The path of duty was the way to glory.

35. And take my word for this, dear reader—and say a fool told you, if you please—that he who hath not a dram of folly in his mixture hath pounds of much worse matter in his composition.

36. The statesmen of to-day have a new mission opened to them; the mission of substituting the concert of nations for their conflicts and of teaching them to grow great in common, and to give to others by giving to themselves.

37. A drama is made not by words but by situations.

(Apply to the play of Shakespeare you are reading, describing the chief situations, and showing how they make the play)

38. Yet I sometimes think—and thinking
Makes my heart so sore—
Just a few steps more,
And there might have shone for me,
Blue and infinite, the sea.

39. One impulse from a vernal wood
May teach you more of man,
Of moral evil and of good,
Than all the sages can.

40. What men call luck
Is the prerogative of valiant souls,
The fealty life pays its rightful kings.

41. If all the year were playing holidays,
To sport would be as tedious as to work.

42. Self-love, my liege, is not so vile a sin
As self-neglecting.

43. O England! model to thy inward greatness,
Like little body with a mighty heart.

44. There is a soul of goodness in things evil,
Would men observingly distil it out.

45. We must be free or die, who speak the tongue
That Shakespeare spake; the faith and morals hold
Which Milton held.

46. Doubting things go ill often hurts more
Than to be sure they do.

47. They have half-way conquered Fate
Who go half-way to meet her.

ARGUMENTATION

There are after all very few subjects that are suitable in all respects, for debate in High School classes. A subject must, in the first place, be debatable, that is, there must be something to be said in support of either side. But the difficulty with most subjects is that the propositions that they present are incapable of proof. You may, for example, argue as long as you please on the old-time subject, "Resolved, that Wellington was a greater general than Napoleon," without coming any nearer to a definite proof of either side of the proposition. Some of the subjects in the following list are open to this objection, and the best that can be said of debates on such subjects is that they give the pupil practice in speaking.

A subject must, in the second place, be suited to the experience of the pupil. Some of the following subjects are very elementary and are intended for Lower School classes. It is, of course, difficult to suggest *new* topics for discussion, and many of these subjects are hackneyed. They are new, however, to each generation of pupils, and a list which contains the old favourites may not be without value to the teacher.

From the following lists teachers may select subjects for either written compositions or debates, and also subjects on which pupils may be asked to draw up Briefs, without being required to write compositions on them. The writing of a Brief (containing introduction, thesis or proposition, proof, conclusion) may be made a useful class exercise.

Resolved that:

1. Rugby is a better all-round game than baseball.
2. Newspapers have more influence upon men's characters than have books.
3. Spring is a more enjoyable season than Autumn.
4. Fire has caused greater destruction to human life and property than has water.
5. The pulpit has done more for mankind than has the press.
6. A child of six years has more pleasures than a boy or girl of sixteen.
7. The North American Indian has suffered more at the hands of the white man than has the negro.
8. It is of advantage to a boy to be brought up in the country rather than in the city.
9. Greater reforms have been brought about by the pen than by the sword.
10. Iron is more useful to man than wood.
11. Our fathers had a harder life in their teens than we have.
12. India is of more value to Great Britain than is Canada.
13. Plants are more useful to mankind than animals.
14. Canada offers greater advantages to the immigrant settler than the United States.
15. The torrid zone has contributed more to the civilization of mankind than the temperate zone.
16. Walking is a better means of taking a holiday than bicycling.
17. Invention has done more for mankind than discovery.
18. The pioneer of the prairie provinces had fewer hardships to contend with than the pioneers of Ontario.
19. The civilized man is happier than the barbarian.
20. The sailor endures greater hardships than the soldier.
21. A boy has a better time than a girl.

22. The poor man with genius can do more for the happiness of his fellow-men than the rich man without genius.
23. The telephone is a more useful invention than the telegraph.
24. At the present time the young man has a better chance to succeed in life by remaining on the farm than by going to the city.
25. Gladstone did more for the cause of freedom than did Lincoln.
26. The city is a better place for a college than the country.
27. Western Canada offers greater advantages to the young man than Eastern Canada.
28. Queen Victoria did more for the good of the English people than Queen Elizabeth.
29. Departmental stores are a disadvantage rather than an advantage to the city.
30. Boxing should be introduced as a part of the work in the school gymnasium.
31. The Norman Conquest resulted in greater harm than good to England.
32. Two thousand dollars is better than a university education.
33. The miser does greater injury to society than the spendthrift.
34. Intemperance has caused greater suffering than war.
35. The invention of gunpowder has not on the whole been a benefit to mankind.
36. It would be to the interest of Newfoundland to become a part of the Dominion of Canada.
37. The execution of Charles I was unjustifiable.
38. It would be advisable to require every boy to learn a trade before leaving school.
39. England was justified in expelling the Acadians.
40. The publication of news relating to crime is not in the public interest.
41. It should be the duty of municipalities to provide work for the unemployed.
42. The State should provide for compulsory vaccination.
43. Canadians enjoy a better form of government than the people of the United States.
44. More crime is due to wealth than to poverty.
45. Waterloo was more important in its effects than Marathon.
46. The Anglo-Saxons have done more for the progress of civilization than the Greeks.
47. The poet is a greater benefactor of humanity than the legislator.
48. Women should receive the same wages as men in similar positions.
49. The verdict of three fourths of a jury should be accepted as sufficient to acquit or to convict.
50. Life imprisonment should take the place of capital punishment.
51. Compulsory voting would be in the public interest.
52. Tennyson has exerted a greater influence on English-speaking peoples than Longfellow.
53. Solitude contributes more to the welfare of the individual than society.
54. Missionary enterprise has done more for commerce than exploration.
55. All domestic animals should be subject to taxation.
56. The Irish have contributed more to the welfare of the British Empire than have the Scotch.

57. The offering of a bonus to a manufacturing industry is not justifiable.
58. Standard prose writers have influenced mankind more than poets.
59. The Canadian Government should own and control all railway and telegraph systems in the Dominion.
60. Musical ability is preferable to the power of oratory.
61. The existence of a titled aristocracy is a benefit to a nation.
62. Canada possesses greater natural resources than the United States.
63. All mining properties should be owned and controlled by the Government rather than by private individuals or companies.
64. Gymnasium work is better for a boy than field sports.
65. Canada offers greater advantages to immigrants than Australasia.
66. The formation of trades unions is in the public interest.
67. It would be in the interests of society if all men were paid the same wages.
68. A classical education is likely to secure a greater degree of happiness for the individual than a scientific education.
69. The boycott is a legitimate means of securing concessions from employers.
70. Russia is a greater nation than Japan.
71. A university education is not advisable for those who do not intend to enter a profession.
72. It is of advantage to a nation to have scattered colonies, as in the British Empire, rather than compact territory, as in Russia.
73. A property qualification should be required as an essential to the right of suffrage.
74. Military training for boys should be made compulsory in all schools.
75. The general adoption of an eight-hour working day would be in the public interest.
76. The state should supply free text-books to all children in the Public and High Schools.
77. A lawyer is justified in defending a prisoner whom he knows to be guilty.
78. The evils incident to the party system of government are greater than its benefits.
79. Appeals from Canadian Courts to the British Privy Council should be abolished, and the Supreme Court of Canada should be made our final court of appeal.
80. Compulsory manual training and domestic science courses should be established in all our High Schools and Collegiate Institutes.
81. The old age pension system inaugurated by the British Government is likely to do more harm than good.
82. An educational or property qualification should be required as a condition of exercising the franchise.
83. The Olympic games of the present day are more harmful than beneficial to the world.
84. "Tag Day" methods and "Whirlwind Campaigns" in philanthropic work are not justifiable.
85. The constitution of the British House of Lords should be changed so that the House of Lords would become directly responsible to the people.
86. Police officers should be employed by the province and not by the town or city.
87. Tennyson was a greater poet than Browning. (As far as possible the argument should be based on the poems prescribed for the Teachers' and the Matriculation Examinations.)

CLASS EXERCISES IN PERSUASION

The following subjects may provide suggestions for class exercises, either oral or written, in argument or persuasion. The composition may take the form of conversation, if preferred:

1. Urge your neighbour to purchase a gas stove.
2. Your uncle has offered to send you abroad for a year. Persuade him to allow you to postpone the trip for a few years, until you are older and can enjoy it more.
3. Persuade your father to give you a larger allowance.
4. Urge a tramp to stop tramping. Give his reply.
5. Urge your friends to live in a home of their own rather than in an apartment house, or vice versa.
6. The town council is considering the establishment of either motor-buses or street-cars. Give reasons for the course which seems to you to be preferable.
7. Urge your friend to give up card-playing. Give his reply.
8. Your parents have decided to take a trip either to Europe or to Western Canada. Give your reasons why they should visit Western Canada before going to Europe.
9. Urge your neighbour to destroy the weeds on his premises.
10. Urge the people in your community to undertake an organized campaign against the house-fly.
11. You propose to go on a three days' walking tour. Persuade a friend to join you.
12. Protest against the cutting down of the old elm tree.
13. Urge the Government to purchase for the province some property of historic interest in your county.
14. State the advantages of your home town as a place in which to establish a residential school.
15. Urge the town council to appoint a commission to consider the question of civic beautification.
16. Persuade your mother to allow you to take a course in Household Science.
17. Urge a student to study less and to spend more time in recreation. Give his reply.
18. It has been proposed to form a society in your community for the protection of wild birds. Make a speech in favour of it.
19. Urge your teacher not to give you a written examination in Literature. Give his reply.
20. Persuade your friends to form a Lawn Tennis Club.
21. Your father proposes to leave the farm and live in the city. Give, in conversation form, the reasons for and against.
22. Persuade your parents to allow you to sleep out of doors. State their objections.
23. Urge your School Board to organize evening classes.
24. Urge the city council to take steps to prevent unnecessary noises, within the city limits.

APPENDIX I

EXAMPLES OF CORRECTED COMPOSITIONS

Composition Written by a Lower School Pupil

A RESCUE

A few years ago

[It was a warm day in July, and I was away for the summer at De Grassie Point, which overlooks a small bay off Lake Simcoe. It is exposed to the wind and the water is very rough sometimes, which makes it dangerous for small craft unless well managed.

I I was walking along a pretty path by the water with another boy. It had been terribly hot and sultry and there were dark clouds in the east. We were hoping for the storm which looked as though it were sure to come, suddenly it began to rain hard and a strong wind sprang up which was very cooling after the heat of the day. We saw many people running towards the big wharf which is the only one that large boats can call, this commanded a view of the Bay.

What we saw further made me rather frightened for a tremendous storm had begun. There were sixteen small craft on the bay, when the storm started eleven ran into shore safely but the five others overturned. Immediately some of the men started off in the largest row-boats. Very soon four of the boats and the people in them were rescued, but the other was in a dangerous position.

It had overturned farther from shore than the others and the two men that had been in it were not seen. At that half minute that lasted while two of the boats raced to it, but at last they reached the boat and freed the men who had been caught under the sail. They were nearly drowned and on one artificial respiration had to be used.

When the boats reached the wharf the men were taken to a cottage while we boys examined the boat. There was a large rent in the sail where one of the men had tried to get out.

But soon the men came out with dry clothes on. The storm had gone down leaving the air cool and fresh, and as I went home to get dry clothes on, it seemed hard to realize that two men had been nearly drowned.

Note: Give greater attention to sentence divisions and punctuation.

CRITICISM OF THE FOREGOING COMPOSITION

Each pupil should be supplied with a copy of the composition. If this is not possible, the whole composition should be written on the black-board; or, if preferred, the teacher may dictate a part of the composition as a basis for discussion.

In criticising the composition either of two methods may be followed. The class may be asked either to consider punctuation, sentence structure, etc., throughout the composition, dealing with one topic at a time; or to discuss all the errors in a single paragraph before proceeding to the next. The teacher will sometimes find that a combination of these methods is desirable, and if the composition is first discussed paragraph by paragraph, it is generally advisable to make a summary or review of the whole composition according to topics.

Paragraph 1.—(a) Consider the indentation. (See Text-book, p. 7.)

(b) Why place commas after *point* and *wind*? (See Text-book, pp. 26-7.)

(c) *Unless well managed*. Is it better to supply the ellipsis? Why?

(d) Point out any detail that seems to be out of place in this paragraph. Where should it be placed? Should the opening paragraph contain any reference to time? (See Text-book, p. 4.)

(c) Ask the class to rewrite the paragraph.

Paragraph 2.—(a) What word is misspelled? Have the pupil who made the mistake enter the word correctly in the back of his exercise book.

(b) Question the class as to the sentence divisions and the punctuation, and ask the pupils to suggest corrections. Break the paragraph up into a series of short statements and ask the pupils to recombine them. (See *High School Grammar*, p. 39.)

(c) The sentence *we were hoping . . . sure to come*, is clumsy. How may it be improved? Try the effect of changing it into a compound sentence.

(d) What detail in the paragraph should be omitted? Why? (Text-book, p. 24.)

(e) How are the ideas in the paragraph connected? (See Text-book, p. 77.)

Paragraph 3.—(a) Question the class as to sentence divisions and punctuation.

(b) Which is preferable, *started* or *began*, *into* or *to*, *overturned* or *were overturned*? Give your reason in each case.

(c) Examine the last sentence to see if the statement is perfectly accurate.

Paragraph 4.—(a) Question the class as to punctuation.

(b) Why change *had overturned* to *had been overturned*, *were not seen* to *could not be seen*, and *O* to *Oh*?

Paragraph 5.—The ideas in this paragraph are not properly connected. Ask the class to suggest changes. Break the paragraph up into separate statements and ask the class to recombine them so as to give the important ideas their proper emphasis.

Paragraph 6.—Ask the pupils to suggest *time* expressions which will help to relate the ideas in the paragraph more closely.

Black-board Summary

Indentation: The first sentence of the opening paragraph should not be indented.

Punctuation: Commas are sometimes used to separate clauses of a compound sentence. They are always used before descriptive adjective clauses. Proper sentence divisions must be made.

Diction: *Start* implies movement from a certain point.

were not seen does not suggest that an effort was made to see.

O! is the sign of the nominative of address.

Sentence structure: Unity; Paragraph 1, opening sentence. Coherence; Paragraph 2, *we were hoping . . . sure to come*. Emphasis; Paragraph 5, *when the boats . . . examined the boats*.

Paragraph structure: Paragraph 2 is lacking in unity and coherence.

The Whole Composition: Plan: 1. The time and the place. 2. The beginning of the storm. 3. The accident. 4. The rescue. 5. The boat. 6. After the storm.

Composition Written by a Middle School Pupil

A PLAYGROUND

Order not satisfactory. Rearrange. The district of Muskoka, "The Highlands of Ontario" as it is called, has mainly won its popularity through the fact that this locality is a beautiful spot to spend the summer in, with pure air, delightful scenery, and cool temperature.

Improve topic sentence. Muskoka, like most of Canada, has a great deal of water area. There are numberless islands, large and small, in lakes of beautiful blue. There are forests, dense and thin, all practically untouched by human hand, and left as nature made them.

Repetition

Why "perhaps" and "may be"?

The lakes are many, of large size and small. One is rocky and deep perhaps, or it may be shallow and sandy. Perhaps there are pike swimming this one, and black bass and monstrous salmon trout are perhaps drifting idly about in that one. One the surface swift motor boats and launches flit about, ruffling the polished surface of these natural mirrors.

Which form?

81

In these lakes are innumerable green islets, making a beautiful contrast to the blue tint of the waters, as a poet describes them "Emerald jewels in a setting of azure." This little one is beautifully wooded and the tree-tops are waving in the gentle south wind. The sun shines through the leafy covering of the island and paints thousands of golden eyes on the moss, which is covered with brilliant little flowers of rainbow hues. This next one is a long rocky expanse with scarcely a bit of green on it. It towers mightily above the surrounding waters, as if to proclaim itself the largest and tallest rock within sight.

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Here is another islet, though only a rock this time. It lies so low that on a rough day the waves might nearly wash over it. On it, gulls are resting, on a long journey, and a weary one, following the steamships that slowly churn from one end of a long chain of lakes to the other.

Too many commas

Here is a pretty little bay, with wooded shores on either side, and a clearing at the end. In this clearing is a farmhouse, and a few fields of grain, glistening yellow in the golden sunshine. Further along the shore is a launch-house, the abode of some speedy little water-sprite that skims all day over the smooth surface of this pretty, hued lake. Behind it, screened by trees is a cozy little cottage with a flowerbed and lawn in front of it.

/

s/

-/

X

at length

On and on we may travel, gazing in admiration at the beautiful scenes laid before us, but we must soon come back from dreamland to reality, and it is in this latter state that I joyfully realize that I have written my composition.

Composition Written by an Upper School Pupil

A SKI-ING PARTY

In the Province of British Columbia near the International boundary, lies a small mining town completely surrounded by mountains. In December of the year 19—, we were living in a house on the side of one of these mountains, overlooking the town.

There had been very heavy snows that winter and the sleighing, snow-shoeing and ski-ing were the best possible. One clear, cold Saturday, I started on a ski-ing tramp with two friends, to explore the mountain which towered above our home.

After an arduous climb of nearly an hour, we came to an old, deserted gold mine, consisting solely of a tunnel and dump, the latter covered with snow. This long, steep, regular slope formed an ideal slide and we spent a long time racing down it on our skis.

We soon tired of this, however, and we again commenced our upward climb, anxious to reach the top. At last we emerged from the belt of pines, through which we had been travelling, and mounting a particularly steep knoll we found ourselves at the top.

Far below us lay the town, already enveloped in shadow, for the sun was sinking fast. On all sides were thickly wooded mountains, covered with snow, and away to the north towered a mountain peak, covered with small glaciers, which glowed red in the rays of the setting sun.

A chill wind warned us that it was time to return and we commenced to retrace our steps. It was exciting work, tearing down that steep mountain side and I had a number of falls. After one of these awkward tumbles, I scrambled to my feet to find one of my skis missing. I glanced down and to my dismay saw the ski careering down the hillside at a terrific speed, crashing into trees and boulders until it disappeared altogether. It was useless to try and recover it, and I was obliged to make the best of my way home through the deep snow, on one ski.

Note: Judging from the foregoing criticisms, what are the errors you should guard against?

which overlooked?

3/

dump with its?

2/

⑤ ?

covered?

2/

began?

racing? / rushing?

to find? / and found?

suggest more suitable terms

to/

3/ 8/

A Book Review, Written by a Middle School Pupil

WITH KITCHENER TO KHARTUM

The Plan

- I. Note on the author
- II. The setting and the style of the book
- III. Synopsis of the book
 1. Short review
 2. The Sirdar
 3. The first campaign
 4. The second campaign
 5. The Battle of Omdurman
 6. The funeral of Gordon
- IV. My appreciation of the book

George Warrington Steevens was born in 1869, and died of typhoid fever in 1900, during the Boer War. He joined the staff of the "Pall Mall Gazette" in 1893, and retired in 1896. In 1892, (after writing two books) he was sent to America with "The Daily Mail" and went "special" for it to Thessaly, Egypt, the Sudan, Rennes, and finally to South Africa, where he died.

*Relation to the rest
of the sentence*

Of what?

See next paragraph.

*Transfer to the
concluding paragraph*

*Combine with previous
paragraph and avoid
repetition.*

Explain

his?

>/

The story tells of the march of the British and Egyptian armies, under Lord Kitchener, to Khartum, to avenge the death of Gordon, and to punish the Dervishes for their cruelty. The style is fluent and easy to follow, interspersed with passages of brilliant humour, and some very fine metaphors, although the English is extremely weak in parts. *Too vague*

It was not until 1897, almost fourteen years after the murder of Gordon, that Lord Kitchener succeeded in reaching Khartum, and in laying the remains of the great hero to rest with a civilized funeral. And it is of the trials, dangers, and chances of his march that the book deals. *(2)*

The Sirdar was at this time forty-eight years of age, a steady-going, absolutely passionless war-machine, "the sort of feller that ought to be made manager of the Army and Navy Stores."

In March, 1897, the Sirdar began his advance from Berber, with about 13,000 men. It was known that Mahmud and Osman Digna, who were in command of a large force of Dervishes, would attempt to intercept their progress. On Good Friday, April 8th, the entrenchments of Mahmud were discovered at Nakheila, and the stronghold was at once stormed and captured. The Dervishes were turned in headlong flight, and "the quarter-mile of dry sand-bed was a fly-paper covered with scrambling

spots of black." The Battle of the Atbara, as it is called, was a splendid victory, and, losing few of their own men, *while* **!!** the British completely annihilated their enemies. Osman Digna fled, but Mahmud was taken prisoner.

After this, leave of absence of several months was granted to the soldiers. At the beginning of August, however, the force reassembled, but it was not until the twentieth of the month that the march was renewed. On the first of September they finally came within sight of Omdurman—"a city worth conquering, indeed!"

resulted in **8/** The next day, the Battle of Omdurman was fought. This battle ~~was~~ also a brilliant victory, although against *what?* far greater odds than those preceding. The leaders of the enemy were killed or put to flight, and a great massacre was necessary before the Dervishes could be subdued. This was accomplished, however, at little loss to the British. Omdurman was final. After it, the Sirdar entered the city, where the army bivouacked for two nights. Disgusted with filth and sickening odours, however, the forces moved out, on September 3, to Shamba.

3? See forms used in paragraphs 5 and 6. funeral service? The last scene of the campaign was the funeral of Gordon—so long put off, so often thought of during the fourteen years since his death. He was buried, and the Sirdar's task was accomplished.

Mention an example This book is extremely interesting and stirring to read. The character-sketches are particularly clear, and the comparisons unusually fine. Take an example, "The Nile floated down brim-full, thick and brown as Turkish coffee." The descriptions of the battles are very vivid, and *?* quite make up for the poor English style.

Note. Should not the circumstances of Gordon's death be indicated?

Would a modification of the plan have given greater freedom?

APPENDIX II

REFERENCE BOOKS

Lower School

- A First Book of Composition.** Briggs and McKinney. Cloth, 300 pages. Ginn & Company, Boston.
- Elementary English Composition.** Scott and Denney. Cloth, 263 pages. Allyn and Bacon, Boston.
- A First Manual of Composition.** E. H. Lewis. Cloth, 292 pages. The Macmillan Company of Canada, Limited, Toronto.
- English Composition.** Baker and Abbott. Cloth, 211 pages. Henry Holt & Co., New York.
- Written and Oral Composition.** Sampson and Holland. Cloth, 293 pages. American Book Company, New York.

Middle and Upper School

Practical English Composition. Gerrish and Cunningham. Cloth, 428 pages. D. C. Heath & Co., Boston.
An orderly and attractive presentation of the principles of Composition and Rhetoric.

Composition—Rhetoric. Brooks and Hubbard. Cloth, 448 pages. American Book Company, New York.
A systematic and thorough treatment of the subject.

Composition and Rhetoric for Schools. Herrick and Damon. Cloth, 435 pages. Scott, Foresman & Company, Chicago.

Deals more largely with Rhetoric than with Composition.

A Two Years' Course in English Composition. C. L. Hanson. Cloth, 377 pages. Ginn & Company, Boston.
A simple and suggestive treatment.

English for Secondary Schools. W. F. Webster. Cloth, 352 pages. Houghton Mifflin Co., Boston.

Deals more largely with Composition than with Rhetoric.

The Elements of Rhetoric and Composition. A. H. Thorndike. Cloth, 354 pages. The Century Co., New York.

Part I deals with the development of the Composition; Part II deals with sentence structure and diction.

Writing and Speaking. C. S. Baldwin. Cloth, 445 pages. Longmans, Green & Co., New York.

Deals with written and oral Composition, from the standpoint of Clearness and Interest.

Composition — Rhetoric — Literature. Shackford and Judson. Cloth, 464 pages. Benj. H. Sanborn & Co., Boston.

A progressive course covering four years' work in Composition, Rhetoric, and Literature.

Practical Elements of Rhetoric. J. F. Genung. Cloth, 483 pages. Ginn & Company, Boston.

One of the older texts; a scholarly treatment of both Composition and Rhetoric.

Composition and Rhetoric. A. H. Espen-shade. Cloth, 387 pages. D. C. Heath & Co., Boston.

Deals almost entirely with Rhetoric; a good treatment of the subject.

Composition and Rhetoric. Thomas and Howe. Cloth, 517 pages. Longmans, Green & Co., New York.

A suggestive book for Middle School work.

The Essentials of English Composition. J. W. Linn. Leather, 186 pages. Charles Scribner's Sons, New York.

As the title implies, this is an attempt to present the essentials only. The teacher will find it suggestive and helpful.

English Composition. W. Murison. Cloth, 395 pages. Cambridge University Press, London, England.

Deals chiefly with the formal side of Composition and Rhetoric,—diction, figures of speech, etc.

Enlarged Practice-Book in English Composition. A. M. Hitchcock. Henry Holt & Company, New York.
Contains a large number of exercises.

English Composition. Barrett Wendell. Cloth, 311 pages. The Copp Clark Co., Ltd., Toronto.

A series of popular lectures on the writing of English.

Talks on Writing English. First and Second Series. Arlo Bates. Cloth, First Series, 322 pages; Second Series, 259 pages. Houghton Mifflin Co., Boston.

A series of readable and instructive essays on the teaching of English Composition.

Composition from English Models, cloth; Book I, 152 pages; Book II, 248 pages. Edward Arnold, London, Eng.

These books contain excellent models and suggestive questions, suitable for Lower and Middle school pupils.

Literary Reading and Composition. Lewis Marsh. Cloth, 256 pages. Blackie & Son, Ltd., London, England.
Contains models and exercises suitable for Middle School pupils.

Composition from Models. Alexander and Libby. Cloth, 494 pages. The Copp Clark Co., Ltd., Toronto.
Contains models and exercises suitable for the Middle and Upper schools.

Freshman English and Theme-Correcting in Harvard College. Copeland and Rideout. Cloth, 124 pages. Silver, Burdett & Company, New York.

A SYSTEM FOR SELF-CRITICISM

(For Consideration)

After completing each composition the student should submit it regularly to the following tests:

A. Read it aloud in a natural tone of voice, if possible to some member of the family at home or to some friend, concentrating all attention upon detecting any disagreeable repetition of the same word or of similar sounds, any uneuphonious phrase, any sentence too long, any jerkiness because of sentences too short, any failure to be quite clear, and any unnatural use of a word or phrase.

B. Observe the paragraphing. Is it distinctly marked? Does each paragraph deal with but a single subject, or are two or more subjects run into one paragraph? Is any subject broken off in its middle at the end of one paragraph and taken up again in the next? Is there an easy transition from one paragraph to the next?

C. Carefully check up the things that ought to be said so as to be sure nothing of importance has been omitted. For this purpose make an outline without looking at your composition, and then compare your composition with your outline. Observe that the composition is to be written before any outline has been made. Trust first to your instinct; then check up your instinct by your reason. The present writer does not believe it is usually a good thing to make an outline preparatory to writing.

D. Rapidly run over the grammatical connection of each word to be sure every subject has its correct predicate, every verb is the right form, every subordinate clause has its introductory word, every adjective is made to modify only a noun, and every adverb is made to modify only verbs, adjectives, and other adverbs; that every phrase is in the best possible position so that no improvement could be made by transposition.

E. Examine the punctuation—first the periods, then the interrogation points and exclamation points, then the semicolons and colons, and finally the commas. Rapidly decide in your own mind what rule applies to each comma used.

F. Examine the use of words. While you write as you feel, and use the words or phrases that seem natural, you should critically test each word to make sure (1) that it really expresses the meaning you intend; (2) that it is a good word; (3) that you cannot find a better word. Do not change any word or phrase simply because you cannot explain its use if your instinct tells you it is natural. Trust your instinct every time in preference to your reason if there is any doubt. Changing a good word or phrase unnecessarily should be considered a genuine error.

This will require going over your composition six separate times, for you should think of only one thing at a time.—SHERWIN CODY in *The English Journal*.

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